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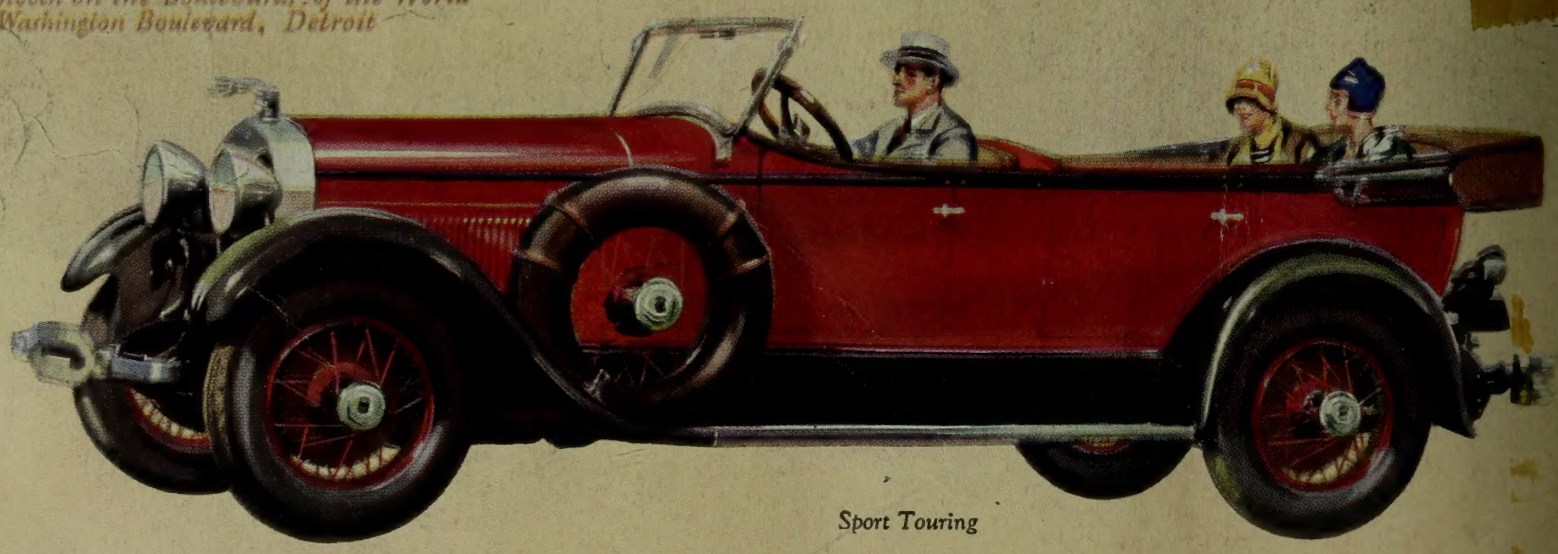
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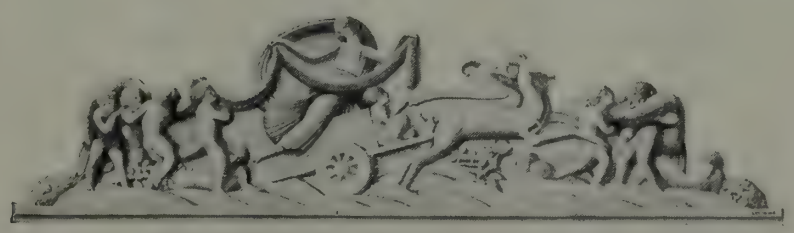
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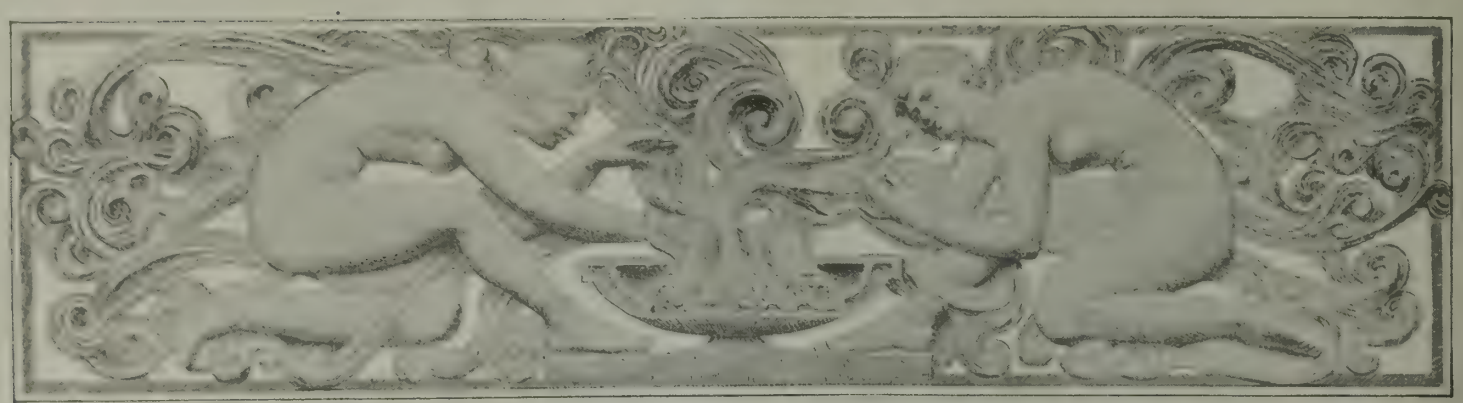
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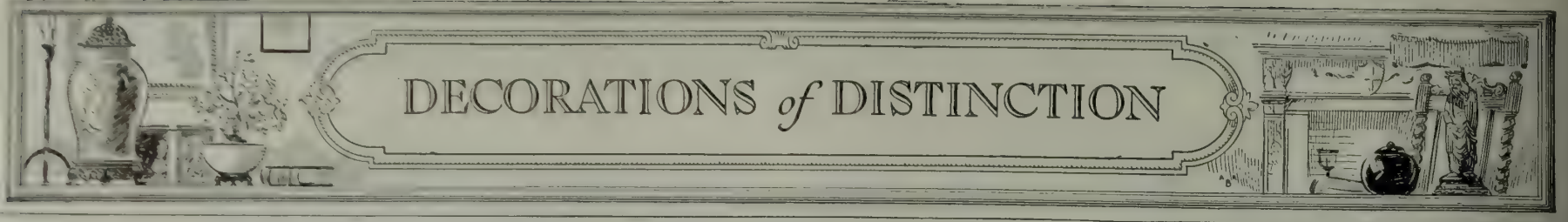
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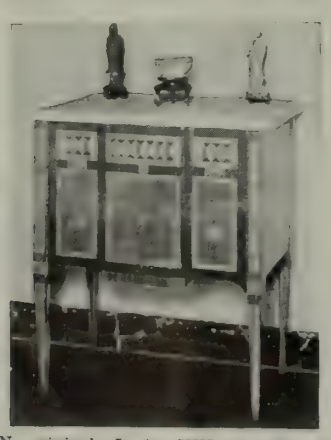


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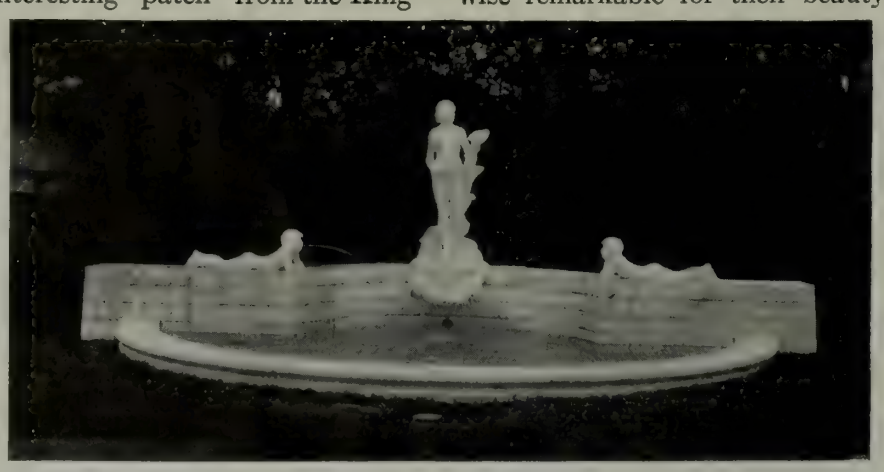
George Third-eleven inch candlesticks, set of four, by William and Robert Peaston, 1768. George III coffee pot by Thomas Bumfries, 1767. Courtesy of James Robinson

IN equipping the house with decorative features that will serve the double purpose of beauty and utility, be it in the country or the city home, old English silver lends distinction to a dining room, unfailing in its charm, such as is to be seen in James Robinson's collection of unusual pieces. Among these, a notable group of forty-one church "tazzi" or "paten", ranging from 4″ to 12″ in diameter, of the William and Mary, Queen Anne and George I periods, used at Communion with the chalice, are notable. All bear the coat-of-arms of their donors and some the lozenge shaped crest only allowed to women, in England. An unusually interesting "paten" from the Kingston Castle chapel, near Dublin, is dated 1790.



Painted Chinese panel of fine bamboo with green ground, late XVIIIth century. Size 50″ x 85″. Suitable as porch or sun room shade. Courtesy of Isabella Barclay

Other rare pieces include a bowl with flat chasing after Hogarth by D'Olier of Dublin, 1741; a rarely beautiful George II cake basket by Edward Wakelin (1754) of a lacey design, hand pierced, and still another basket by Frederick Kendler, showing butterflies and shells as the motifs of the border. A pair of plain 6″ candlesticks with beading, by Paul Lamerie, of 1739, representing his earlier work and a covered hot water jug by Robert Guerney and Cook are likewise remarkable for their beauty.



Marble fountain with life sized figure holding shell as bird bath, on the Connecticut estate of Mr. Oliver Gould Jennings. Courtesy of Pompeian Garden Furniture Co.

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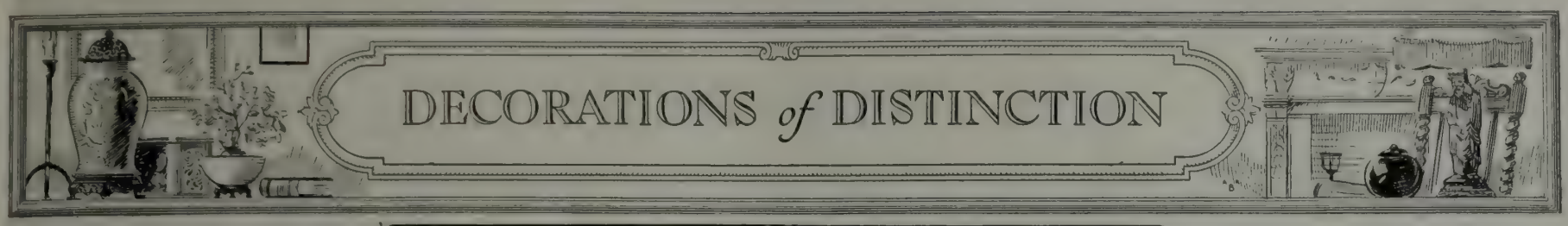
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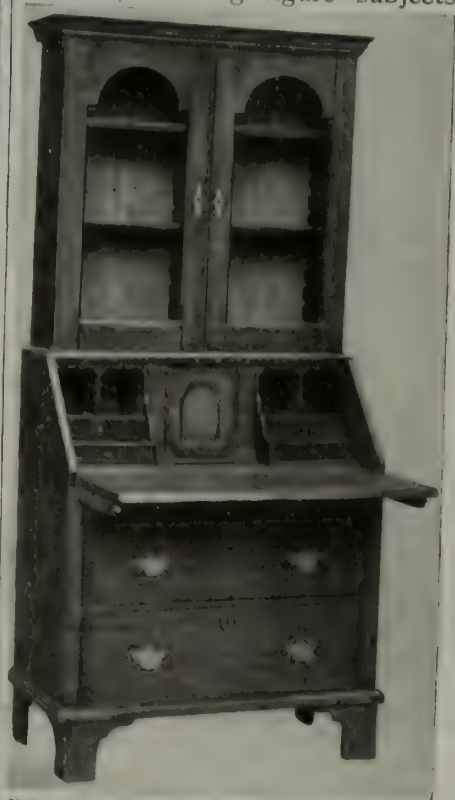
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Rare English plum wood bureau bookcase, 2'7" x 5'9" high. Original condition. Courtesy of Philip Suval

depicted in brilliant colors. Still another paper, Louis XVI, with a French blue ground and mythological motifs in grisaille vies with a group of four Louis XVI painted canvas panels having characteristic center motifs and bowknots against a Chartreuse background.

Screens, also, form an important part of the collection—one of painted canvas suggesting Teniers in treatment, and others in which old French wallpapers have been effectively applied. Aubusson rugs, too, are to be had in unusual sizes and early English and French furniture of unique interest that includes an old oak bacon cupboard containing the original hooks and a walnut "poudreuse d'homme," especially designed for a man. A Louis XV bergère done in blue brocaded Regence silk is quite the gem of the collection.

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In the choice of the many incidentals that go to make the country house more lovely, Philip Suval has much to tempt the eye as well as unusually fine old pieces of English furniture, ranging from the Tudor period to the Georgian. Old clocks are also included with the rarest of English china and Chinese porcelains. Etchings, drawings and sporting prints which have always formed an important part of this business are shown as are the modern Chelsea figures, and bronzes in distinctive subjects, samplers, embroidered pictures and old glass.

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Gothic willow side chair, antique maple finish and painted sidewall or sofa end table in green with orange bandings. Courtesy of James Slater McHugh

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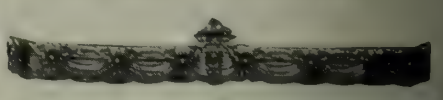
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a wing chair shows a pinked edge one inch green glazed chintz pleating trimming all the seams and another, a harlequin chintz cover in which the colorings are true to the traditions of the costume. The usual attractive lines of willow furniture, some upholstered in leather, are to be had with small iron coffee and smoking tables.

At the Leonardo Company a table that is equally desirable for the living room, library or dining room is provided by a double sliding top with a base that conforms to the shape of a console or of a long stretcher table, obtainable in any accepted period. The complete furnishing of the dining room is also carried out in adaptations of the English, Spanish, French or Italian types in carefully executed sets such as one that includes a table with an inlaid thuya wood sunburst centre and inlaid border of satinwood and walnut; a console buffet, to correspond with self-toned marble top and side chairs and armchairs done in rose colored French brocade with Aubusson medallions. A commode, further denoting the use of thuya wood inlays has been designed to correspond with each type.

In bedroom furniture, an unusual adaptation of a swan motif for the footboard and a shell treatment for the headboard of the bed carried out in gilded rosewood adds charm to a green painted Louis XVI set. Upholstered furniture for all uses also represents the superior workmanship that characterizes the production throughout of these manufacturers.

Those who are interested in early drapery fabrics will find a rare assortment of old chintz and toile de Jouy in those assembled by Elinor Merrell, for aside from museum exhibits it is extraordinary to find in one collection so many pieces of such real merit. Indian veils are also to be had,



Walnut cabinet for dining room with thuya wood inlay and shelves covered in antique red velvet. Courtesy of the Leonardo Co.



Part of "Four Quarters of the Globe" (1780-90) toile de Jouy shown in American wing of Metropolitan Museum. Courtesy of Elinor Merrell

from which the early English and French chintzes derived their motifs and the characteristic blending of soft colors peculiar to the Indo-Chinese weaves, likewise crewel embroideries of exceptional fineness.

French, Swiss and German dyed resist pattern in deep blue and white, earlier than the red and white toiles are to be found here together with many examples of toiles, such as that illustrated, designed by the celebrated Jean Baptiste Huet. Directoire motifs in soft sepia tones, purple and red, of the 1795-1810 period, claim interest with the pictorial subjects of an earlier date, many of which served as bed hangings and are still in excellent condition. Religious, historical and imaginative themes are seen in the mellow tones that these beautifully woven cottons assume with the passage of time and there are several rarely beautiful painted XVIIIth century canvas wall panels. These reflect the soft greens and blues characteristic of Watteau in garden and terrace settings, and are in excellent condition.

It is interesting to note in the Nantes cottons, that a large tree with heavy foliage is typical of the pattern and the figures appearing in the design and somewhat bolder than those in toile de Jouy. In quilted bedspreads and crewel embroideries there are several examples of extraordinary fineness.

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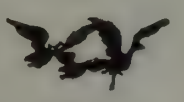
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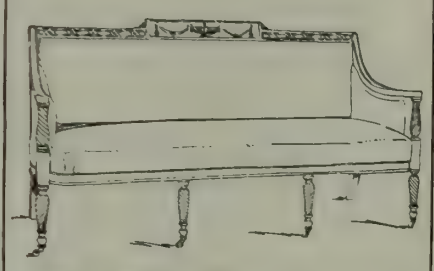
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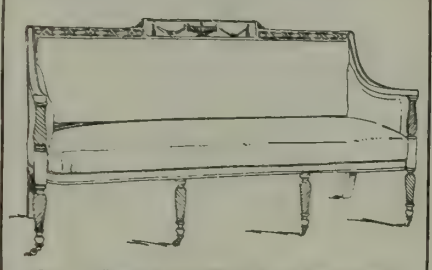
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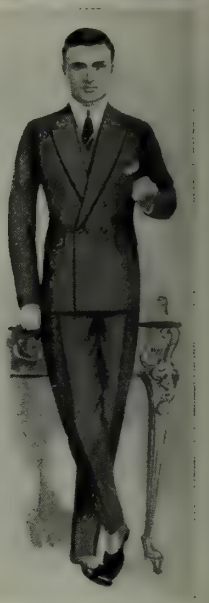
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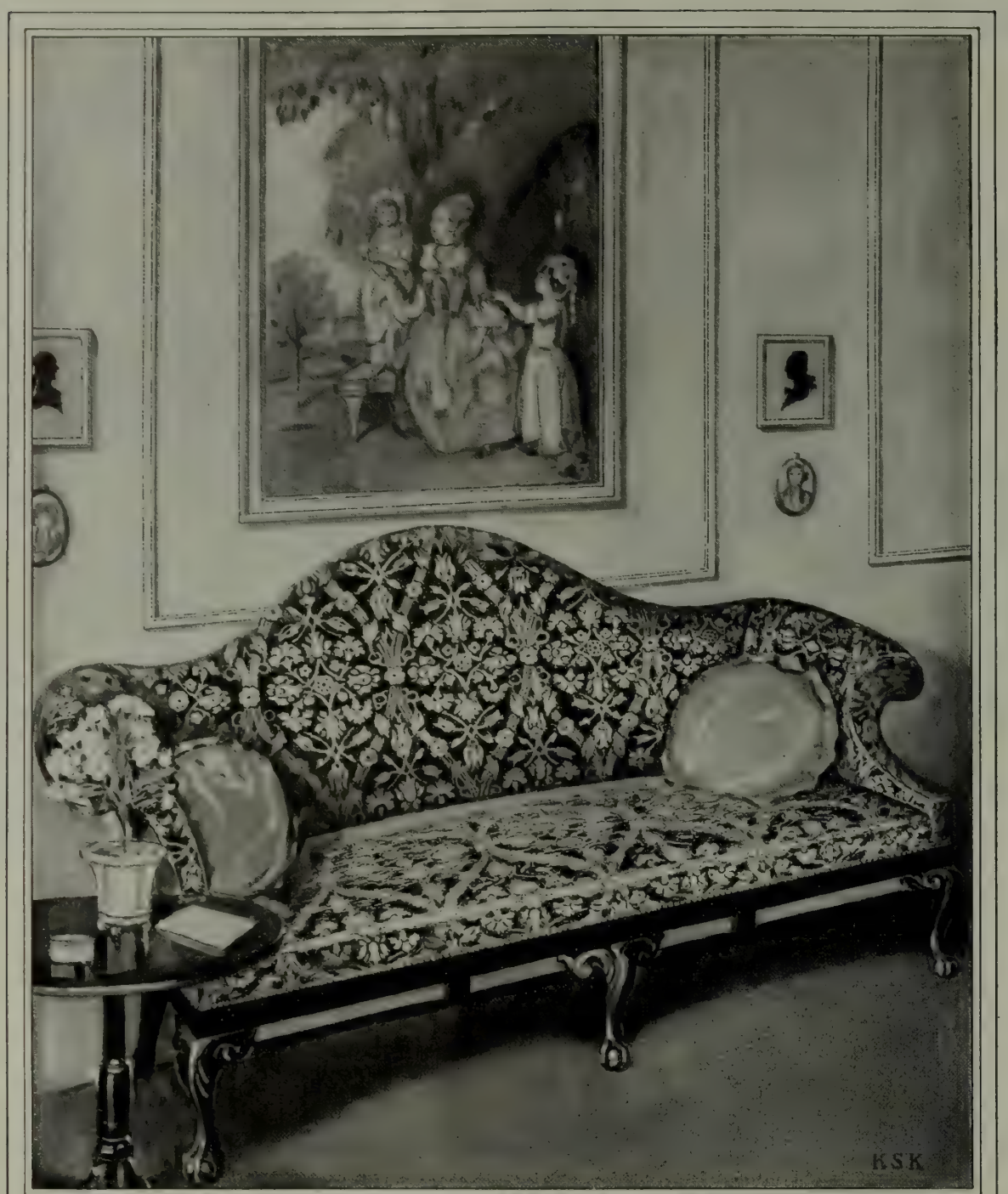
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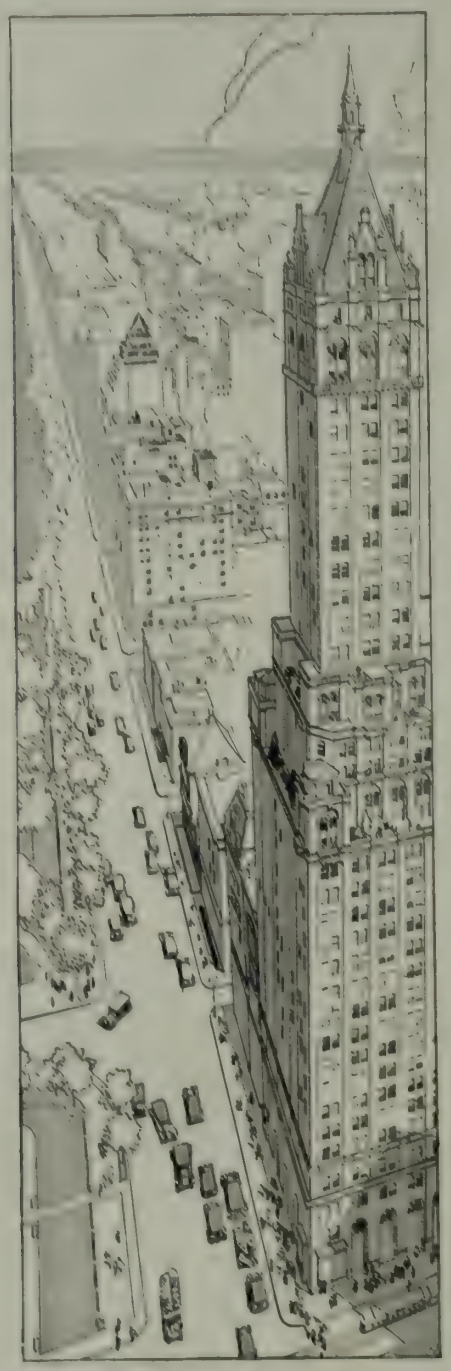
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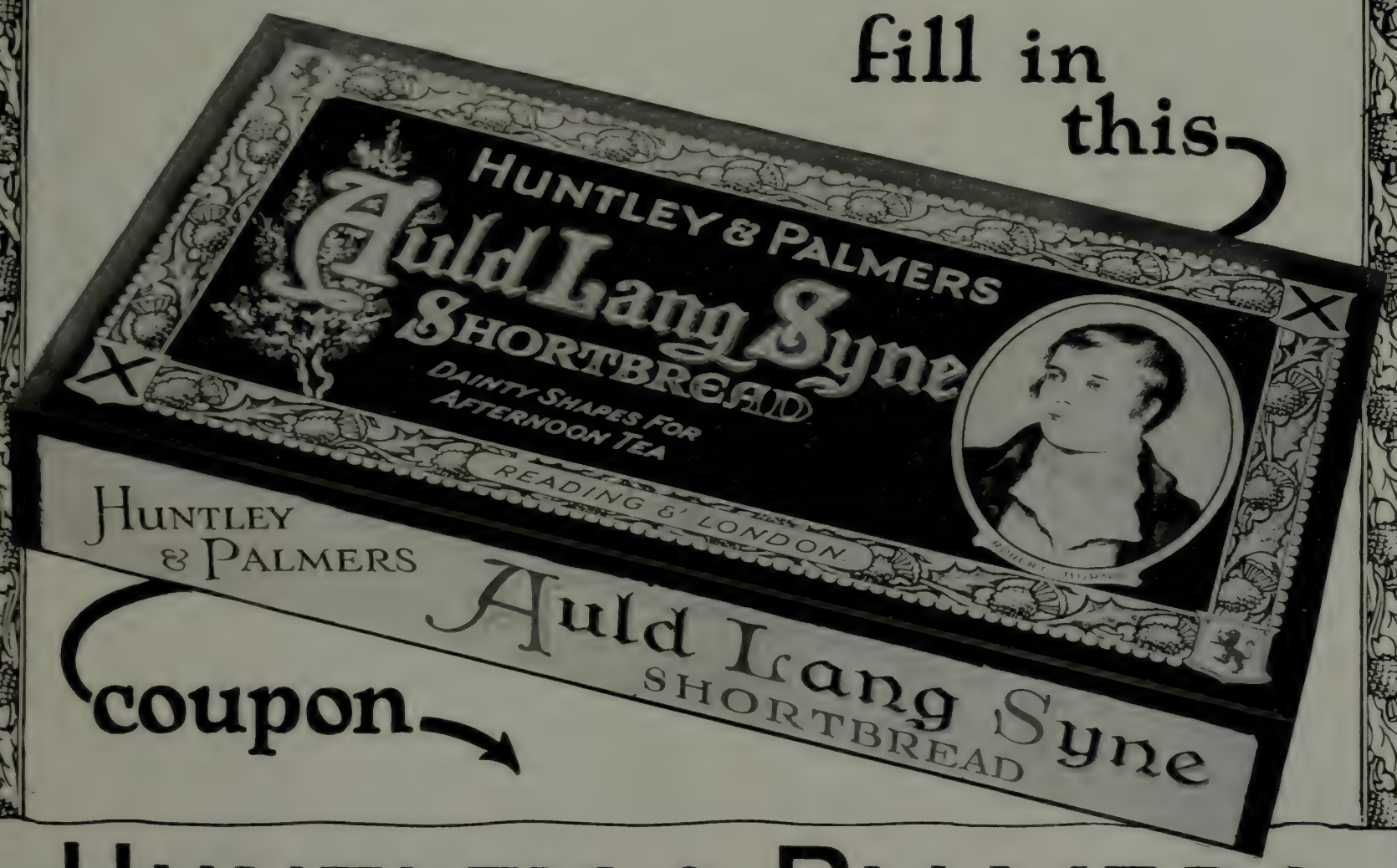
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Mme. Lydia Locke, Landscape Architect — *Photograph by John Wallace Gillies*

Garden on the estate of Mme. Lydia Locke, Yorktown Heights, New York

JULY, 1927

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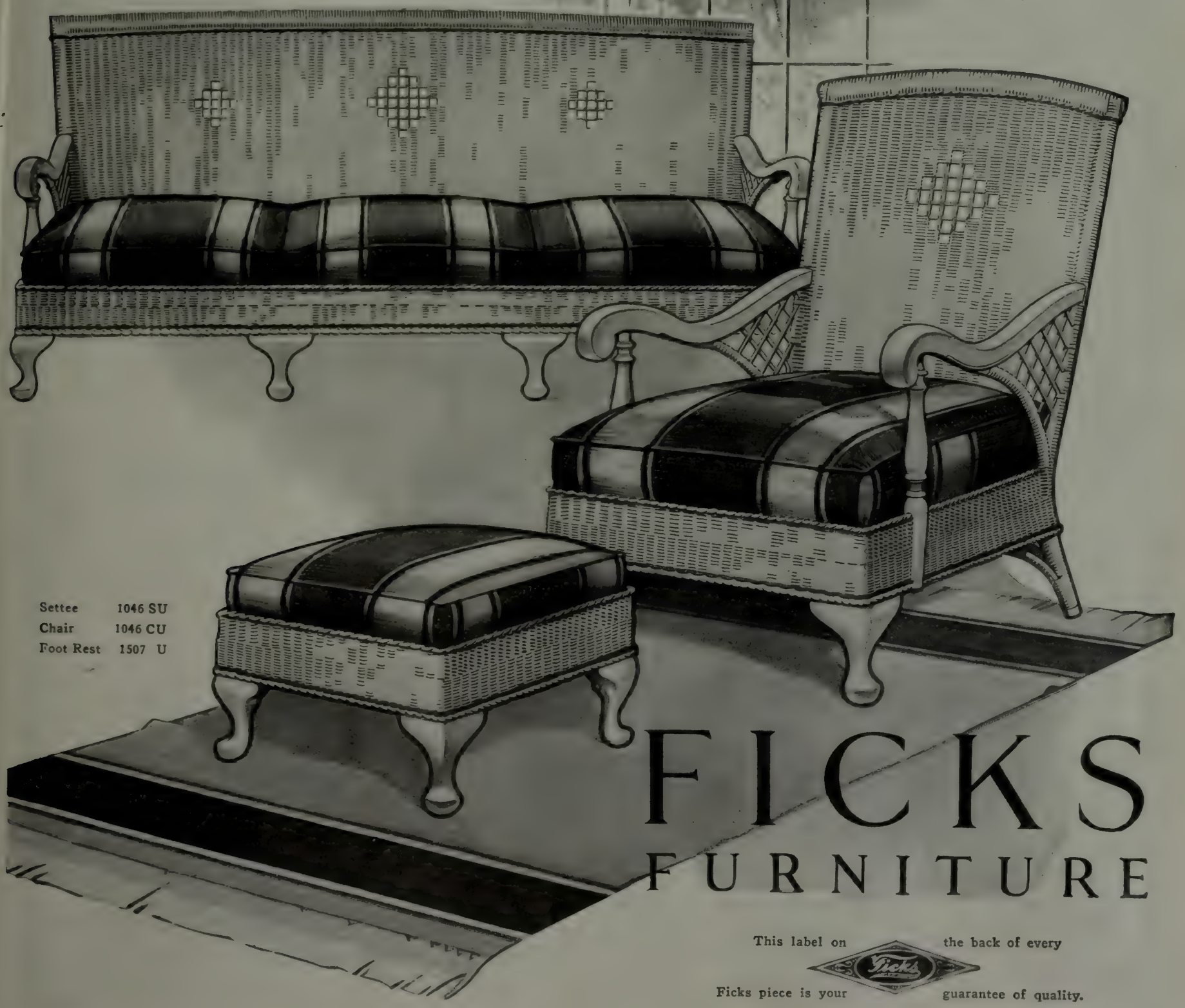
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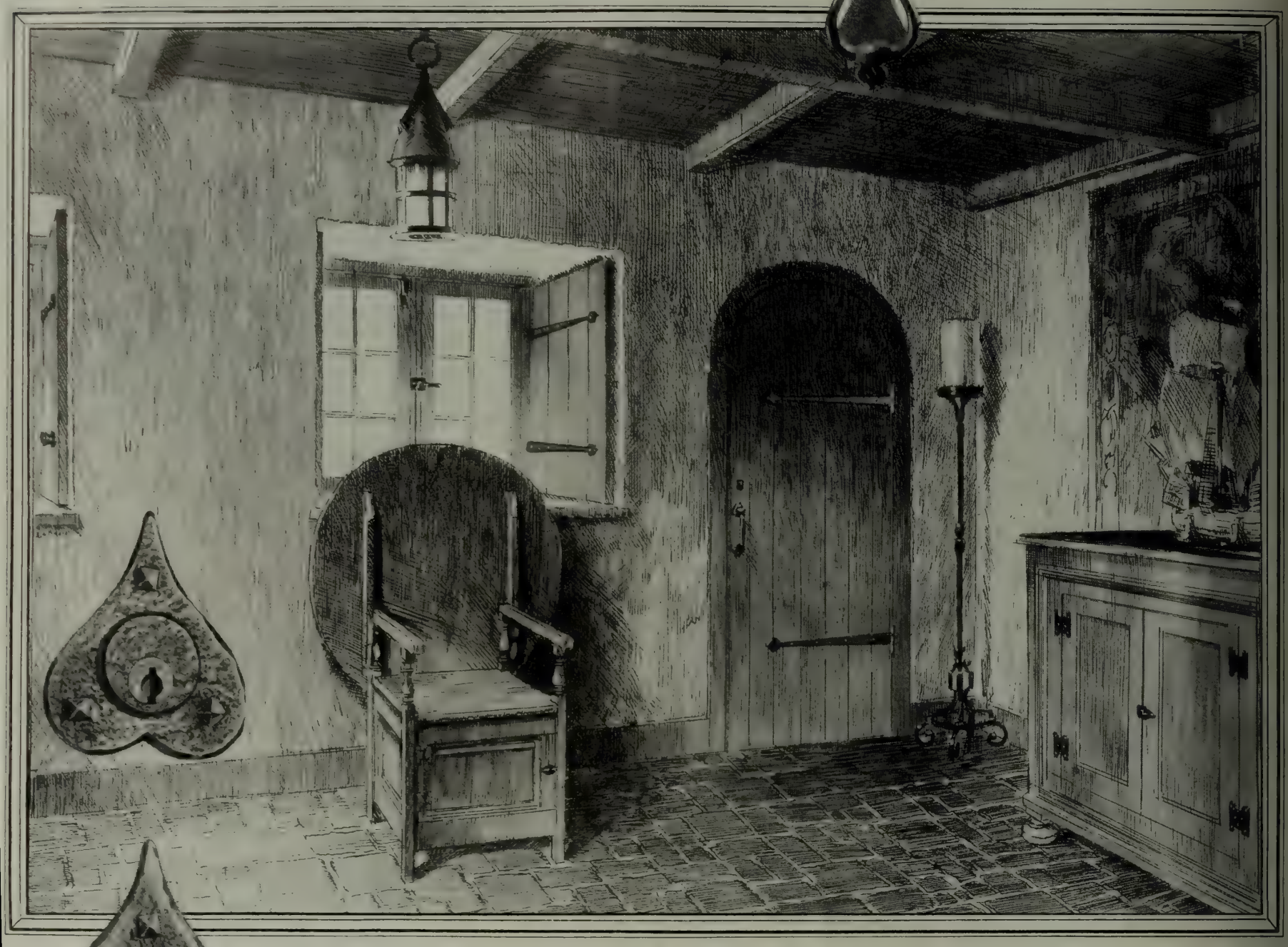


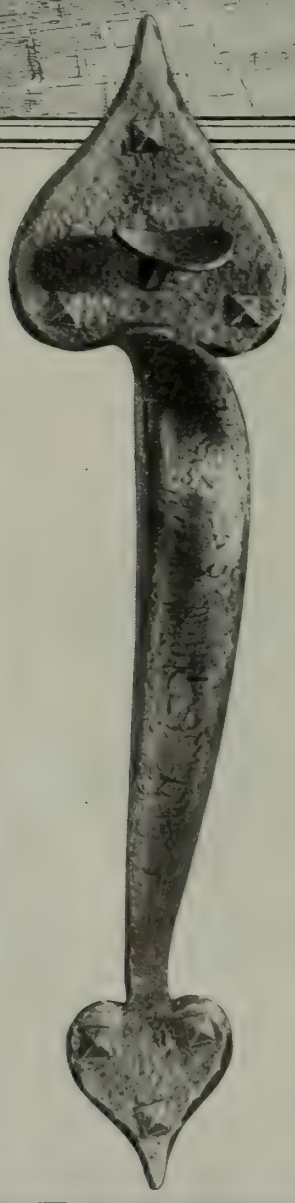
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Thornley Martin; Landscape Architect

A shaded pool on the estate of George W. Hill at White Plains, N. Y. The large trees are pine, and the pathway, covered with pine needles, which leads to the steps, cuts through a border of blue pines. "Ouch," the amusing bronze figure, is the work of Bonnie MacLeary. The planting about the pool is laurel and rhododendron, with tatrasundra as a ground covering along the path. In the springtime a host of lilies of the valley toss their bells here

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
VOLUME XXVII July, 1927 NUMBER 3

Garden Pools Deep and Shallow

Delicately Tinted Nymphae and Darting Fish Give Color to the Placid Mirror which Reflects the Charm of the Garden

By RUTH MacFARLAND FURNISS

IT was a pool that proved the undoing of young Narcissus, but his white namesakes have not for that reason hesitated to hover over those still mirrors of water that belong to a garden as rightly as looking glass to a lady's dressing table. For the beauty of bud and branch and sky is doubled as it greets its reflection in a pool. A fountain gives voice and sparkle to a garden, yet there are gardens whose mood is such that the unruffled serenity of a pool better suits its temperament. Water in some form the garden must have, to enhance its charm and soothe the eye of those who wander in it, and the pool, nestling modestly at the base of a hollow, awaiting discovery, or expanding until it becomes a pond or even a small lake, holds within its depths refreshing coolness and peace.

Nothing in a garden is more responsive than a pool. It exists of itself, but it takes its character almost entirely from its surroundings. On a high, sunny day its surface entices and gives back the blue of the sky and the dazzle of the sun. On a gray day it deepens with the passing clouds. On a hot day it extends a cool welcome. With the breeze its surface shimmers. It is an ocean to the small boy sailing his boat and a sanctuary to the day-dreamer who loiters at its edge. No, the garden cannot dispense with the pool in some form.



The smooth grass of the lawn comes down to the very edge of the pool in the garden of George W. Hill at White Plains. The little sculptured figure scampering from the water is by Bonnie MacLeary and is modeled after Mr. Hill's own child. Thornely, Martin, Landscape Architect

What form it should take depends upon the taste and the purse of the individual, as well as upon the nature of the garden and the kind of fish and floral life the pool is to support. Deep or shallow? Large or small? There is beauty in pools of various kinds, but the choice must be made with intelligent consideration of the temperature and soil and a clear picture of how the pool is to look when set off by the other elements which determine or modify its character.

Sunny it must be if nymphae are expected to flourish, of even temperature, and placid. Fountains chill the pool, disturb the lily roots, and make an atmosphere of commotion. Contemplation, not activity, should be the keynote, with a background of dignified simplicity.

Two feet is a good average depth for a water garden, and the substratum of the pool must be solid, as a leak can be most disastrous. The location is of course a question of individual taste, always provided that there is plenty of sun. Goldfish can be introduced to eat the mosquito larvae.

Gravel, rough stone, or brick may be used in the construction. Puddled clay will also make a water-tight basin. Where clay is used, four inches will be found about the right thickness for the sides. The bottom should have a final covering of sand. The sides of shallow pools with clear water may be painted light blue or green. The dark pool is the most successful for reflecting flowers and foliage. Brick makes a good lining, but it absorbs a certain amount of water. Over the brick, an inch of Portland cement may be laid. A two-inch overflow pipe will be adequate in most instances, but four inches may be the wiser choice as the smaller size is more likely to become choked by floating substances. When cement is used, it should be painted, or the water should be drained off a few days after it has been introduced into the pool, for it will become so caustic after it has stood a few days that any animal life which is introduced will very soon die.

A pool in Daniel Chester French's garden is simplicity personified with its narrow coping and its background of a single evergreen. Owen Johnson's pool is a symphony in greens, a cement pool bordered by English ivy with a setting of evergreen. The MacIntosh pool is essentially sylvan. Speckled sunshine dances on it. Iris, phlox and sweet william make notes of brilliant color at its edge. Mr. Charles Mellon's pool is almost a pond. A summer house built on a cement foundation is connected with the mainland by a rustic bridge or stairway. Pink water-lilies abound.

The very best soil for nymphae is the silt and slime which can be found along the pools like the one Miss Robinson Smith coaxed into being by damming up a brook. She has made a veritable fairy lake surrounded by almost tropical vegetation. Mallow abounds near the water's edge of this delightful pool, also phlox, veronica, meadow rue, mysotis and lilies of all kinds. Where silt cannot be secured, good garden loam can be used if well rotted manure is used with it. Liquid fertilizer may also be substituted when tropical nymphae are planted. Bone meal can likewise be added in the proportion of one quart of meal to a bushel of soil.

A pool on a hillside introduces another problem. The pool itself may be level, but the line of the hedge, if one encloses the garden, will slope. This will break the horizontal expression of the background unless graduated clipping is resorted to.

The earth in which the lilies are to be planted may be placed directly upon the bottom of the pool, or cypress boxes three feet square and a foot deep may be used, or the lily roots may be planted in a basket and sunk in the pool. By the time the basket has



Above—The pool at Wheatleigh, home of the Countess de Heredia, harmonizes with the beautiful, rolling, rocky nature of its setting

Center—A pool of more formal aspect reflects the pointed roof of the Louis XVI home of Moses Taylor at Newport. The severity is softened by the curved edge of one end

rotted, the roots should be established. When cement forms are used to hold the nymphae, the form should be raised a couple of inches from the bottom of the pool.

In a natural pond there will be no occasion to change the water, as the gold fish will keep the lilies in good condition and will also devour the mosquito larvae. A few tadpoles will eat any deposit which may settle on the bottom.

When tender varieties of nymphae are grown with the hardy, they should be confined to a given space, either a walled-in section of the pool, or a box. Tender nymphae will occupy just three times as much space as the hardy lilies. For example, in a pool twenty by fifty feet, ten nymphae will cover the whole surface of the pool while it would take thirty to fill the same space if hardy plants were used.

Hardy plants will survive the ordinary winter, but the tender specimens should be planted each summer. The best results in northern and eastern states are achieved with hardy nymphae whose season begins in April and continues until frost. If lilies are wintered in a pool where the water is drawn off, dry leaves will make a good mulch.

(Continued on page 76)



This pool in the woods retains the charm of its primitive state. Its rustic beauty has not been impaired by any man-made improvements



Pines form a dark, dense background for this magic circle of a pool, which lies half-hidden by the tangle of bushes surrounding it

A Lily Pool In A Sunny Southern Garden



The pool in the garden of Lenard B. Keiffer of New Orleans has lilies—blue, rose and white—floating upon its surface and scarlet fish darting beneath. It is approached by an inviting flagstone walk, and flagstones border the edge. Just beyond, the wall is broken by a niche, and here a stone bench is placed under a brilliant plaque of mediaeval Italian terra cotta. A great Tuscan jar of generous and beautiful proportions stands between wall and pool, which reflects the multicolored charm of this Louisiana garden

Two Artists' Studios in Southern California

A Stage Designer and a Landscape Architect Express their Personalities in the Original and Daring Decorations of their Workshops

By MARGARET CRAIG

ADRIAN, designer of costumes and decorations for the theatre, now under contract with the Cecil De Mille studio, and Stuart Chisholm, landscape architect, are neighbors in a California artists' colony. A fascinating architectural group built around a central garden includes houses and studios of generous and informal proportions, designed obviously with an eye to comfort and enjoyment, for each has its fireplace, plenty of windows and a friendly plan. Imagination, too, has played godmother here, for the dwellings rejoice in such whimsical names as the Gargoyle House, the House of Jonah and the Whale, the Monkey House and the House of the Virgin Mary. Adrian's studio is in the Tower House, and Mr. Chisholm occupies the House of Henry the Fourth.

The Norman French exterior of the Tower House with its steep roof, round tower, picturesque gargoyles, light plastered walls and brickwork of varied design, is a fitting enclosure for the strange but lovely interior of Adrian's home. For the illustrator, the designer and *arbiter elegantarium* of Hollywood, who makes exotic drawings that resemble the work of ancient Chinese painters, has in his studio given full play to his flair for line and color. Daring color combinations have been handled with great restraint and refinement.

A few steps from the street into the long studio seem instantly to take one to some far-off strange land. Opposite the door and challenging immediate attention is a vibrant lacquer red satin sofa. Above it, caught up in Empire manner, is hung a magenta Italian damask. Near at hand, on either side of the sofa, are two Empire swan chairs, covered with yellow satin. On an occasional table at the right of this group, is a carving of a mediaeval church dignitary and a silver lustre vase filled with white porcelain flowers.

In one corner of the room is a simple but striking fireplace. On its raised hearth are two plaster busts, the artist's own conception of an intellectual and a sensuous type of woman. In the small niche above, in the face of the fireplace, is a statue, one of the earliest Chinese carvings that was dug up from the ground in northern China. A candle in this niche is lighted in the evening so that the statue casts an interesting shadow.

At the right of the fireplace, on the north, is a delightful group arrangement of furniture. The Venetian rococo console is decorated so that it shows the natural wood in its carving, which is slightly colored a Venetian green. Adorning this table is a large hand-blown glass bowl and two symmetrically placed wax urns which contain carvings of jade flowers and crystal grapes. Hanging above this arrangement is a lacquer panel by Adrian—a French *chinoiserie* of a Chinese princess playing drums.



Above the wide entrance arch of Stuart Chisholm's studio is set a relief of the gallant French king for whom the House of Henry the Fourth is named



An inviting corner in the House of Henry the Fourth, where a great carved Italian table holds books and plans pertaining to the landscape architect's work

A tall lacquered chest rests in another corner of the room. Swung in front of this is a day bed covered with brown and gold English linen and having the simple Grecian lines of a Récamier couch.

The light walls of the room and the dark hard-

wood floors add good contrast. The front window, occupying almost the entire wall space, has been divided into many panes of glass that have been colored with an amber stain that lends a cathedral glow to the studio. Heavy yellow silk draperies are hung at all of the windows.

To complete the picture of this colorful phantasy in furnishing, a glass star hangs close to the ceiling and when lighted in the evening, adds to the charm of the foreign atmosphere of the studio by its subtle radiation of purplish-blue light.

Stuart Chisholm occupies the Henry the Fourth studio, a refreshing improvement upon a stereotyped down-town office. The wide arch of the gracious entrance invites one to the consistently furnished interior.

The lower floor is entirely devoted to the professional studio. The walls, roughly plastered, are whitish in tone. The wooden ceiling is crossed by heavy timbers painted in a cream tone and oiled and rubbed down to give an antique effect. The problem of giving the room a suggestion of the landscape artist's work has been accomplished by large dark and light garden drawings on the walls, a draughting table in a corner near the front window, and a huge hand-carved Renaissance table, piled with rare editions of books on architecture and gardens.

The studio looks out upon a rock and water garden with several sycamore trees lending a peculiarly happy grace with their shaggy leaves and large and grayish broken-lined branches. The fireplace in the corner has been built with some interesting Gothic curves. The hearth is made of red brick, and Mr. Chisholm has placed on this a huge flower pot containing a low growing shrub. Above the fireplace is hung a fine piece of Bocquara embroidery with reddish patterns of flowers on a gray ground.

The color scheme of the room is charming. The windows, at both ends of the room, have heavy draperies of plum velvet, contrasting harmoniously with the inner glass curtains of apple green silk. On the floor is a large rug of plum color.



Distant centuries and civilizations meet in the workshop of Adrian, the stage artist. In the niche of the fireplace a candle burns before the bit of ancient Chinese sculpture, while on the hearth are the designer's own studies of feminine types



A bizarre lacquer panel of Chinese inspiration hangs above the elaborately carved Venetian table in Adrian's studio

The second floor contains the kitchen and the bedroom. The kitchens of all studios in this group are brightly painted and contain gayly colored dishes, while built-in tables swing out from the wall. The bedrooms are all lofty and look out upon the lovely garden with trellised bridge, tall growing hollyhocks, California poppies and banana palms.

The garden, in fact, is the core of the little community. The row of smaller studios, of which the House of Henry the Fourth is one, faces the street while the rear windows look out upon the color and splendor of the garden. Thus these houses have the double advantage of accessibility from the street and seclusion and privacy on the garden side. On the opposite side of the garden are the two larger dwellings known as the Sycamore House and the Monkey House. Between these is a patio in the fine old Spanish style so well adapted to California. Almost the entire breadth of the Monkey House is given over in front to a living room which commands a full view of the garden. This hospitable room has windows on three sides and opens into the patio. The Sycamore House also has a living room which extends well into the garden like the prow of a ship, with windows almost directly over the lily pond. Somewhat detached from the rest of the group are Adrian's French Tower and the house known as the French Pavilion, both having use of garden.

The climate of California permits an outdoor life lived to the full and thus makes a little community, centered about a garden, a natural and desirable phenomenon. But in other parts of the country as well architects are realizing the practical and aesthetic value of making the group rather than isolated house unrelated architecturally.

(Continued on page 86)

Fine Etchings of Small Animals

Little Dogs Seem to Find Their Way Through the Medium of Etchings in a Delightful Fashion Expressing Most Intimately Their Varied Personality



"Incredulous" is the title of a fascinating etching by Esther Davis in which a playful fox terrier approaches with nervous interest a rather animated crab. It is plain to be seen that with the utmost curiosity and some courage, and even a desire to be playful, this small dog can scarcely believe his eyes. It is a most fetching etching of exactly the attitude the little puppy would take toward so extraordinary a phenomenon

In an etching by Sybilla M. Weber called "Applesauce" we see two interestingly contrasted dogs —a wire-haired fox terrier and a Scottish terrier. This close study of the characteristic movement and attitude of small dogs is so genuinely expressive, that the animal lover should find great delight in the use of such an etching in the decoration of a library or study or college room. One feels that the artist has a knowledge of dogs as well as fluent technique to express their fascinating qualities



"Two Orphans" the etching below by Esther Davis is charmingly done and most touching in sentiment. Two pathetic little wire-haired fox terriers snuggling close to each other look out at the strange world through weary eyes—a scene of complete and touching helplessness. A charming bit of decoration this would make in a nursery where it would not only be educational but decorative in every sense of the word

Edith Derry Wilson's etching of adult wire-haired fox terriers is called "Live Wires." These two delightful portrait studies are really fine character drawings of this type of animal. They are done with great affection for the dog world and a precise and beautiful technical skill. This type of etching cannot be too generally used when black and white wall decorations are desired



These etchings of dogs should appeal equally to the interior decorator and to the genuine dog lover. They are each in turn true to type, full of sentiment and charmingly realized. In fact they are so well done that as a decoration they should find a large field of enthusiasm. The colors of the etchings are all a soft sepia —the type of thing that interestingly framed would be appropriate in a richly paneled or delicately painted room





Two small bowl figures with decorative possibilities

Antiques as Decoration

From Merely Collectible Things They Have, by Demanding a Proper Setting, Become a Factor in the Evolution of the Coming American Art: Third in the Series

By CHARLES MESSER STOW

WHAT value has a piece of antique furniture, aside from the amount it will bring from someone who wants it more than the owner? Happily it has a value other than dollars and cents, and that value is essentially a decorative one.

You can enter scarcely a home in the United States, whether it be a Park Avenue apartment or a six-room cottage in the suburbs, without becoming aware of the influence which antiques have on the decoration of today. If there is not a genuine old piece of some sort, there is either a reproduction, or the lines of the old furniture are utilized in the fabrication of the modern fine pieces.



Early American banister back armchair with sausage turnings on the stretchers. Owned by Thomas P. Mandle of Massachusetts

The furniture factories which produce in large quantities are turning out pieces by the carload patterned after the lines of the old models. Furniture and department stores have many windows filled with reproductions of the old or with pieces suggestive of the old in their contours. Magazines and newspaper advertising columns are filled with pictures and descriptions of old things or of new things made to look like the old.

We like to have antiques or their reproductions around us. We rejoice in the possession of a grandfather clock in the hall, of a Duncan Phyfe dining table, of a set of Chippendale chairs, of a Sheraton sideboard, of a Queen Anne cabinet, of a Beauvais or Gobelin tapestry, of a Goddard bookcase, of a four-post bed, of a William and Mary highboy, of a needlework-covered chair, of a Hepplewhite sofa. We take pride in a collection of early glass, either English or American. We range a row of flasks against the light and enjoy the glint of the color. We assemble old silver and watch the reflected lights glisten in its surface. We put up a shelf full of old pewter and are fascinated by the sheen of the metal. We get together a case of enamels and marvel at the ingenuity and beauty of the workmanship.

Yes, we are interested in antiques, to an almost unbelievable extent, and the majority of us honor and like them not for the money value they may have, or for the antiquarian value, or for the historical value, but for the decorative value alone.

Since this interest is so widespread over the country, for in California or Florida you will find houses furnished with antiques just as you will on the eastern seaboard, it may be pertinent to inquire somewhat into the reasons for the fashion that has gripped us and to ask what it may mean in our artistic development.



Antique candle sconce with gold Italian decoration in the background

Many a family has been started on the road to an appreciation of antiques through the accidental discovery that an heirloom which had been relegated to the attic or to the shed because it was "old-fashioned" was in reality a fine piece of furniture, well worth bringing out from its retreat and putting into daily use.

When this discovery was made, and the piece had been transferred from a place of obscurity to one of prominence in the home, several things happened. In the first place, there was likely to be an immediate effort to learn something about this sort of furniture which had all at once taken on a new value in the eyes of its owners. Next there would be an effort to acquire more of the same kind. After that it would not be long before the realization came that this sort of furniture and furnishings demanded a special sort of setting, that it did not seem to fit in with the surroundings afforded by the mode of the moment in the way of home decoration.

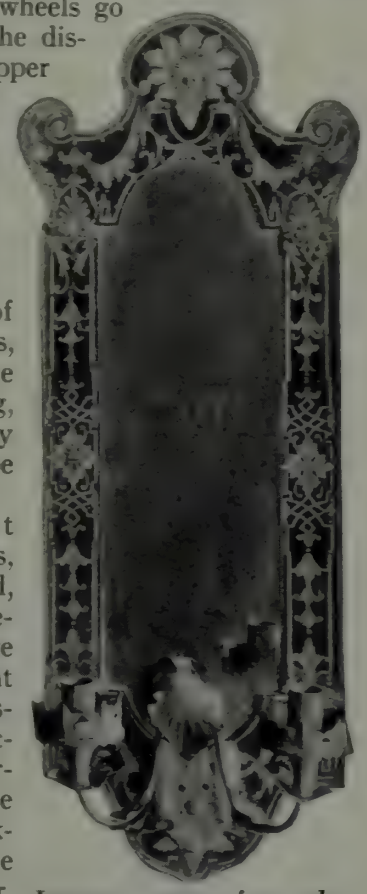


Three-mold glass of the early 19th Century from the collection of Mrs. John C. Spring of Boston



From the collection of Mrs. G. J. Kirkpatrick

Certain facts regarding this age in which we live are as patent to some of us even now as they will be to that historian who will treat learnedly and exhaustively of the twinkling twenties at some time much later in the century. For this we have the spirit of investigation to thank, a spirit innate, which appears first in the big eyes that wonderingly try to correlate the things of the new world into which they have been born; next in the instinct of the little boy who tries to find out what makes the wheels go round; then in the disposition of the flapper period to try anything once; finally in the passion for investigation which grips all professions. We have found out, then, certain of our shortcomings, and among the most outstanding, we note a paucity of a certain type of invention.



Lacquer sconce from the collection of Mrs. George W. Mitton of Boston

That might seem a careless, not to say stupid, generalization regarding an age which has brought about the domesticating of electricity, the harnessing of the power of an explosion in the gasoline motor, which has succeeded in transmitting speech, music of a sort and photographs around the world without wire or cable, and which is on the eve of perhaps the most astounding and pregnant feat of all physics in the disintegration of the atom.

Invention? Our age is obviously fertile in invention, of course. There has never been a time of similar fertility, we say, since time began.

But it so happens that man cannot live by bread alone, a truth which was enunciated many centuries ago and which has as strong a dominance now as it had then; even more, because we are still occupied largely with the invention of the tangible things of this world. The other side of our existence we wilfully

neglect, absorbed in more practical matters.

Always in the history of human progress there is the grueling race between material advance and esthetic achievement. Sometimes one forges ahead, sometimes the other. There has never been a period, however, when the two aspects of civilization have seemed so neck and neck as they do now. The progress in phase of it which we rather loosely call "antiques."

In Italy, you remember, there was a revival of interest in the classics just preceding the Renaissance. In England, towards the middle of the eighteenth century, there was another classic revival, which influenced particularly ically there has been a review, as it were, of what has gone before. In Italy, and shortly afterward in France and Spain, this resulted in a tremendous florescence of the arts and the development of the style which we associate with the Renaissance. In England it resulted in the creations of that period which we call the Golden Age, when Chippendale, Hepple-

Breakfast room in an old house in Massachusetts restored by Mrs. Grace Whittemore



Showing the decorative value of needlepoint in the setting of antiques in the home of W. R. Coe at Oyster Bay. The panelling in this room is particularly fine and provides a rich background for the old furniture

Effective use of tapestry as a decoration in the W. R. Coe house at Oyster Bay. Against the exquisite colors of the tapestries, the old Spanish and Italian furniture shows to great advantage





aterial things we see; the progress in the her things we feel. And there is no denying at we are reaching out for art as we have ver done before, so that we are encouraged believe that eventually the esthetic will tstrip the commercial in the race.

For the purpose of our thesis we are conrned with the art of the past rather than the present, and in particular, with that the furniture of Georgian England and to a lesser extent the products of all the arts which flourished at the time of that lesser Renaissance. In France, at the time of Napoleon, there was another return to the classics, bearing fruit in that style which we call Empire.

The point is that before every flowering forth of culture or evolution of a new style in design or the taking of a stride forward esthetwhite and Sheraton wrought their masterpieces. In France it brought about a style which persisted all through the nineteenth century and which in its degeneracy constituted a pernicious influence from under which we have not even yet emerged.

In the America of our day this backward look does not go as far back as the classics. Rather is it content to take as sources the



Sandwich glass candlesticks from the collection of A. J. Moore, Andover. This old American glass is prized by collectors

fruits of other renaissances and to build on them. It is a conscious look back, for, because of our investigative turn of mind, we have become aware that however much we may excel in the realm of material invention, we have lagged somewhat in invention of design.

As yet we have been for the most part content to utilize the achievements of the past. We reproduce admirably the furniture of Spain, Italy, France and England. We pattern our glass after importations from Europe, looking especially to the Frenchman Lalique and to certain of the Scandinavian and Middle European craftsmen for models of new things. Our silversmiths use as models the productions of Colonial days in America and of Georgian times in England. Our workers in pewter reproduce old styles save only where changed manners and customs require other forms of utensils than those of the eighteenth century. Workers in fabrics have been forced by competition to bestir themselves, but their progress in color has been greater than that in design.

You see, the material has been a little in advance in the race hitherto, and material progress has been responsible for the lagging in design. There are signs, however, that the backward look we have been taking is having results in all the applied arts. But up to very recently we have been forced to turn to the past for the inspiration which would satisfy our artistic cravings and ultimately result in the production of a distinctive native art.

In spite of the fact that our standard is still largely measured by money and that our national institution of quantity production and the neglect of an adequate apprentice system do not readily feed the development of an original art, we as a people are hungry for beauty. We have only to take note of the vast increase in the ranks of the interior decorators to sense something of the demand for beauty in our homes. As comfort has been increased, brought about by mechanical genius turned to devising greater ease in living, that has received hitherto the chief attention. That other requirement of a well-rounded life, though, has been creeping up in the race, and now the demand for esthetic satisfaction is about equal to the demand for comfort. Of course we as a people are progressive. If we want art, we are going to have it. If we want our own individual expression of art, we



Highboy once used by George Washington's mother, May Ball Washington. Courtesy of Israel Sack, Boston

are going to have that. Apparently we do want it, and in other mediums than painting, and so, as Italy and England and France took a look to the past, we are doing the same thing, and we may confidently make the prediction that this presages a flowering of the arts in our country.

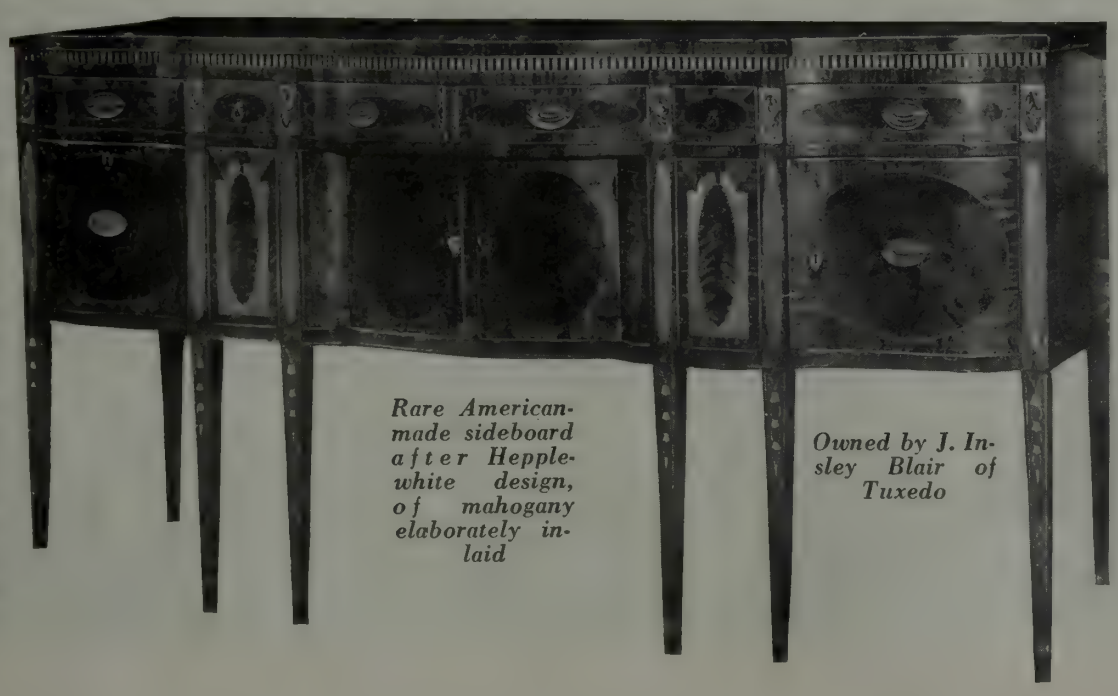
As regards the part that the interest in antiques will have in this, it is important. Nobody who is not in rather close contact with the business of buying and selling antiques can have any idea of the widespread extent of that interest. It began gradually, and as a matter of course. The family which made the discovery that the heirloom tucked away in the attic, kept merely for its association with the period when "old-fashioned" things were recklessly got rid of and "the latest" was introduced into the home, discovered also that its lines were lines of beauty and that its proportions were satisfying esthetically.

This process brought about a changed standard of value in the home, and almost imperceptibly the old rather than the new was made a focal point. This led inevitably to a sense of dissatisfaction with those things of recent manufacture which were not keyed to the same high plane of craftsmanship as the old, and all at once a new standard of taste was raised.

It dawned on the family, or such part of it as was interested in preserving the old things, that a mahogany highboy just did not belong in a "cozy corner." Thus was one of the cardinal points of interior decoration grasped. It was sensed that fussiness of any kind detracted from the dignity and value of the highboy, and this made necessary an entire rearrangement of the furniture, which led compulsorily to the working out of a new scheme of decoration in the home which was highly successful.

When this began to be accomplished, the mission of antiques was in full swing. The backward look was beginning to have its effect. The good which it was to accomplish for the future of American art was a little nearer at hand. The country was about to realize that out of the past it could draw something to build on and that meanwhile there was much to learn about the craftsmanship of former days.

Of all the lessons to be drawn from antiques none will be of more service to the future development of *(Continued on page 78)*



Rare American-made sideboard after Hepplewhite design, of mahogany elaborately inlaid

Owned by J. Insley Blair of Tuxedo

Paths That Lead to the Glory of Gardens

Garden Walks Present Their Own Problems of Beauty, Utility and Appropriateness to Their Setting

By CHARLES WELLFORD LEAVITT *Charles Wellford Leavitt & Son, Landscape Architects*

WE think of gardens largely in terms of trees and flowers, yet a garden would be simply a picture to be observed om porch or highway were it not for the aths that entice us to enter and wander. aths are the arteries of the garden through hich life passes. Paths per- iade first the eye and then ie foot to exploration, and ad one on and on. Here a broad gravel pathway iat leads to a terrace. Vhat lies beyond? We must ivestigate. There a tanta- zing series of stepping ones dips behind the trees, -a call to *wanderlust*.

Thoughtful and clever lanning of pathways may ork a transformation in garden. Ingenious wind- g and curving paths may iake a tiny estate seem iuch larger, add interest id variety to what is really small plot of ground, eading to accents and sur- rises pleasantly arranged. aths may divide up a irge and imposing estate, iving portions of it an inti- iate secluded air, lending o others the dignity of a Versailles, making smaller units and gardens within gardens.

The determining of the plan and nature of paths is no small part of the landscape architect's function when laying out a garden. The problem is determined to some extent by the formal or informal nature of the house and the garden which surrounds it. The architecture of the house is a factor in the selection of materials. With the Colonial house, for example, brick almost inevitably suggests itself for the pathways. In color, material, and character the path should harmonize with the dwelling, especially in those parts of the garden which lie close to the house. As the paths recede from the house, they may become more informal and individual in nature.

The topography of the country also is largely responsible for the type of path that will be chosen. Often it is appropriate and natural to utilize the material of the neighborhood, as stone in Westchester and even oyster shells on Long Island. The lay of the land must be considered as well. On a hillside where gravel or crushed stone might look well, it would however be impractical, on account of the rains which might wash such material away, and heavier stone is there-



Brick walls and steps in the garden of "Evermay", the Washington estate of F. L. Belin. Charles Wellford Leavitt and Son, Landscape Architects

Path leading from the arbor to the rustic gate in the farm garden belonging to Dr. J. Clifton Edgar, Greenwich, Conn. Marian Coffin, Landscape Architect. Courtesy of the Arden Gallery





Courtesy of the Arden Galleries

The secluded pool in the garden of Jackson Dykman at Glen Cove, L. I., is approached by an informal path

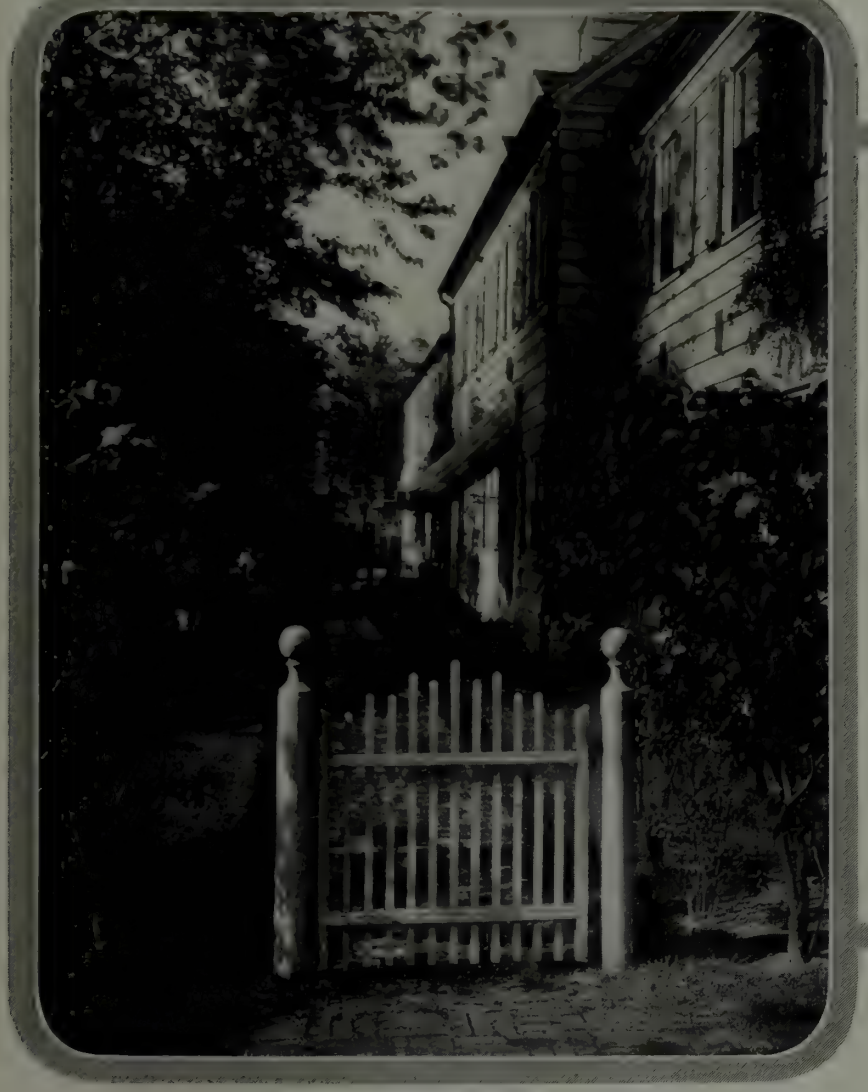
Eleanor Roche, Landscape Architect



Charles Wellford Leavitt and Son, Landscape Architects

Grass ramps with stone treads form a pleasant ascent from the iris garden in the estate of H. Fletcher Brown

Courtesy of the Arden Galleries



Bricks laid in groups of three pattern the walk. Estate of Mrs. E. Gerry Chadwich, Syosset, L. I. Ruth Dean, Landscape Architect. Photograph by Amemiya. Courtesy of the Arden Galleries



The flagstone path breaks off casually and the porch is reached over the smooth turf at the estate of Mrs. Benson Flagg, Brookville, L. I. Annette Hoyt Flanders, Landscape Architect

fore a better choice for such a location.

Beauty is the first consideration in garden pathways, beauty dependent upon fitness to the architectural style of the residence and the character of the country as well as upon the material and plan of the path itself. Certain materials are more or less generally recognized as appropriate to certain settings and uses. Tile and colored slates are much used on terraces and in summer houses and pools, as well as in Spanish patios. In the latter concrete is also used, colored and made to resemble tile. Grass paths are always inviting and charming, and are associated particularly with old country houses where comfort and informality are keynotes. French and Chinese gardens often have paths made of brightly colored pebbles or

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Georgian House of Germantown Inspiration

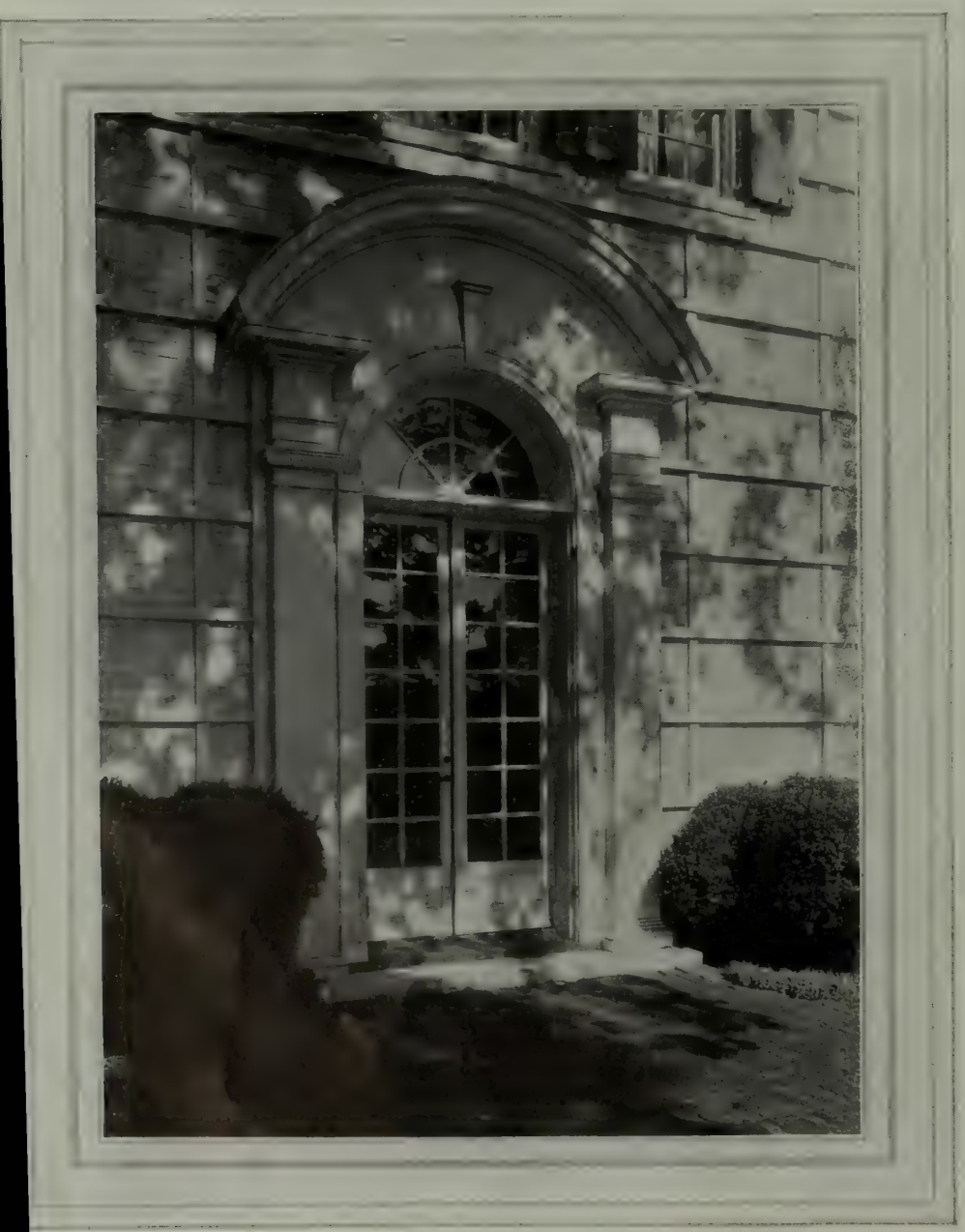
Set Amid the Westchester Hills, This Brick, Whitewashed Structure is a Charming Specimen of the Famous Group of Philadelphia Relics of Which the Historic Wyck Mansion is the Oldest and Most Ingratiating

By HARRIET SISSON GILLESPIE



Splendidly representative of the refinement of Colonial detail of the interior is the doorway into the dining room, a rare example of classic design and simplicity

MUCH of the beauty of pre-Revolutionary architecture in the vicinity of Philadelphia, Pa., is embodied in this utterly refreshing Georgian type house lying between Yonkers and Tuckahoe, for its inspiration was largely drawn from the famous old Wyck mansion, one of the oldest and loveliest of that historic group now standing. Set on a hill, in a typical section of Westchester county, with wide vistas of open country and wood areas on every side, it is instinct with the feeling of our own New England landmarks with somewhat of the Dutch influence in certain phases, but in the main façade, distinctly expressive of the Georgian.



Inspired by the famous Wyck mansion in Germantown, Pa., the garden side of the Smythe house is as charming as the main façade of the original

The house is thoroughly representative of the best American traditions. Designed by Lewis Colt Albro, architect, with Lovett Rile, associate, for Frederick W. Smythe, florist of New York, the various aspects of the design have been skilfully harmonized and the continuity carried out to a wholly logical conclusion, without the loss of the innate refinement, so characteristic of our early American architecture.

And, while the Georgian feeling is the dominating factor in the main façade, the garden side, a sympathetic adaptation from the Wyck mansion, has the interesting quality of the typical New England farmhouse, which we have come to look upon as one of the most valuable contributions to our native architecture of Colonial days.

Built of brick, as was the Wyck homestead, and whitewashed, where, in the original structure stucco was first employed, the walls are still of the same mellow quality with the beauty of texture arising from the inequalities of the foundation material. Low and broad, two stories in height in the main portion, with low one storey wings at either end, the lower openings fitted with solid wood shutters and those in the upper story with blinds having fixed louvers, the house has the dignity and serenity of the best 18th century New England architecture with the all-pervasive air of gracious hospitality so distinguishing a mark of the houses of the period.

Most imposing is the Georgian entrance with the Palladian window above, the most important single feature of the main façade. A massive semi-circular portico, upheld by four great pillars and supporting a richly modeled frieze, surmounted by a bed of moldings is topped by a solid balustrade. The square headed door of handsome proportions, with a graceful fanlight above, is flanked by fluted pilasters of classic mold. Antique wall lights of wrought iron, either side the door, are a decorative addition, while the boxwood planting that accentuates the purity of the white walls supplies the final note of harmony in the setting.

Quite as symbolic of old ideals but far less formal in effect is the rear elevation on the garden side, which more nearly approximates the picturesque beauty of the Wyck relic, where the wall of the main portion is covered from end to end with a most captivating trellis. This treatment, in perspective, suggests not a little the wide siding of the early American farmhouse, but it is even more alluring from a pictorial viewpoint as it affords support for clinging vines, in themselves a striking and lovely feature.

Towered over by tall trees, with the sunlight throwing delicate shadows over the mellow surface, with a tempting doorway and great chimneys at the ends, the effect is one of indescribable beauty. The loggia wing, enclosed by many-paned glass casements, with a Palladian motif in the gable end, shows a distinct Dutch feeling in the low-eaved roof with wide

overhang front and rear, while the service wing opposite, with a simple pitched roof and modest porch, is wholly characteristic of the Colonial homes of informal appeal.

The garden side, from which the living rooms look out, has an attractive circular headed doorway of the English casement variety with a simple fanlight above. Framed in classic Doric pilasters upholding a circular pediment, it is extremely refined in feeling. An added element of distinction that contributes immeasurably to the old time atmosphere of the Smythe place is the enormous quantity of box, not only in the immediate planting about the house, but in the prodigal display to be enjoyed with every vista.

Grown by the owner, who supplies a large percentage of the picturesque shrub for the landscaping of handsome estates in the vicinity of New York, it lends the rare quality of age only to be found in the historic old homes of the south and the east.

In arrangement, the house follows the typical southern or New England style of a hall through the center and rooms opening either side. The interior treatment is strongly reminiscent of the work of MacIntire, Hoadley and other of the famous craftsmen of this country. Though kept exceedingly simple both in design and execution, it is marked by a wealth of refined detail such as differentiates the old Salem and Portsmouth houses from the rest of the New England dwellings in other old cities.



Typical of the best examples of American Colonial architecture is the Georgian façade of the Frederick W. Smythe house in the Westchester hills



Very imposing is the portico of the main façade, upheld by massive pillars, supporting a richly carved frieze. Above is a fine Palladian window and pediment

On the doors, in particular, has been lavished the greatest amount of attention and both in design and treatment they stand as a refined expression of the best Colonial architecture. The broad, spacious hall is wainscoted in oblong, beveled panels set in quarter round moldings. Plain plastered walls are used throughout the house. Typical of the classic beauty of the interior is the doorway leading from the hall into the dining room. Framed in fluted pilasters, excellent in scale and classic feeling supporting a chaste hand-modeled frieze with the faces of the modillions carved in sunbursts and the whole finished by a bed of moldings, shaped to define the outline of the capitals,

(Continued on page 78)



Less formal in effect but utterly refreshing in its classic simplicity is the entrance on the garden side with its fine circular headed doorway

Attractive Window Arrangements at Flower Show

Indoor Planting May Make the Room a Bower, as Illustrated in These Studies by Members of the Garden Club of America, Shown at New York Exhibition

Photographs by Mildred Ruth Wilson





Above, left—Orange and Dutchess Counties window, arranged by Mrs. M. C. Migel and Mrs. A. J. Van Sinderen, awarded third prize. A bright corner

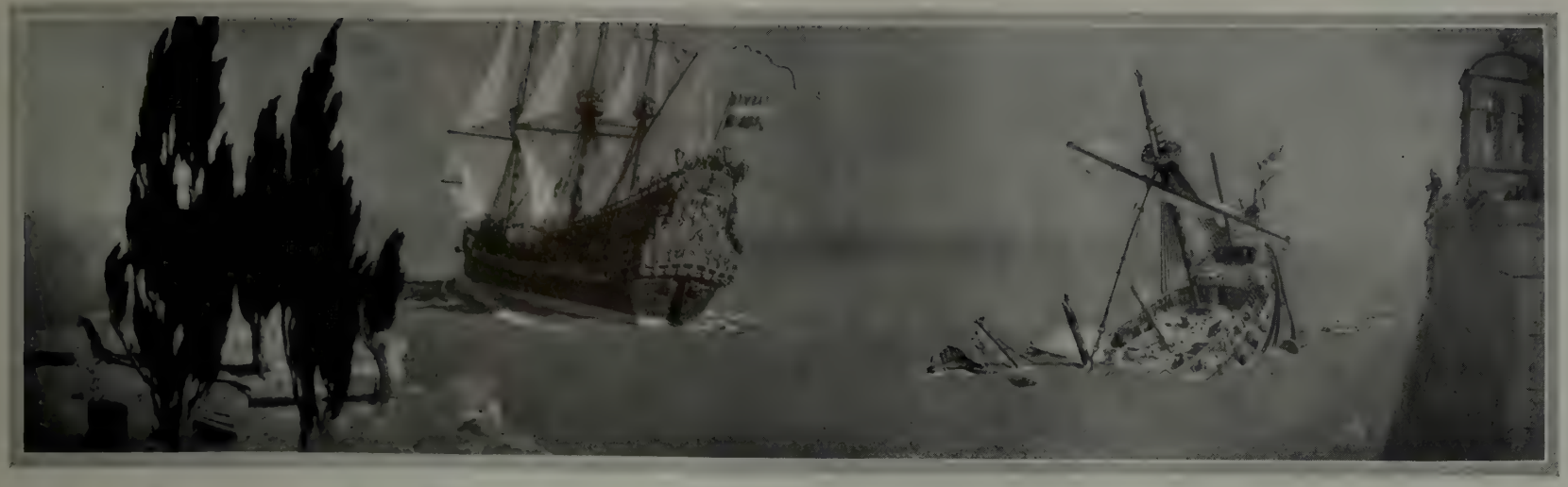
Above, right—Fairfield Garden Club window, arranged by Mesdames Sturges, Womwrath, Revell and Marsh, received the first prize. Small plants were used

Below, left—Philipstown Garden Club window, arranged by Mrs. Vanderbilt Webb, shows a corner of the library made beautiful by judicious arrangement

Below, right—East Hampton Garden Club window, by Mrs. Scott McLanahan and Mrs. Samuel Seabury, awarded second prize. Ivy is lavishly used







A Spanish Port of The Seventeenth Century

The Illusion of a Sun Flooded Panorama of Romantic Spain is Achieved in the Murals of Galleon Grill at the new Half Moon Hotel. Here the Artist Has Created an Effect of Height in a Large Room Where the Ceiling is Only Eight and a Half Feet From the Floor

Griffith Baily Coale, Painter

Right—The spectator looks over the tops of tiled Spanish roofs and through a network of rigging, spars, and masts to the harbor where troops are boarding ship and farther to a gleaming Spanish town of the artist's imagination. The touching farewell of a knight and lady adds a further romantic note to the picturesque scene. The perspective and scale of the murals are such that one sees the panorama as though from the top of a castle, looking out and down between the stonework, on a vista rich in color and brilliant with sunlight



Above—One of the murals on the long 70-foot wall, which was divided into three panels by the addition of two false columns. This unit represents part of a naval battle and pictures one of those scenes of destruction characteristic of the adventurous age to which the Galleon Grill is dedicated. The breaking up of the long wall into three units gives the room a shorter appearance, and a sense of height is introduced by the tall spars of the ships, cedars at the left, and steep wall at the right. These brilliantly painted details stand out sharply against the flatly painted mass of sea and sky

Below—This mural shows the outer fortifications of the port, which are carried around the corner and into the end wall by a duplication of the scenes painted on the actual wall and joined to the stones in the painting by perspective, thus giving the walls the effect of a continuous whole—a most dramatic disposal of space in the Galleon Grill of the new Coney Island Hotel



An Old Surrey Home In American Setting

Following a Free Adaptation of this Unhackneyed English Style but Employing the Same Varied Materials, this Naive Scarsdale Home, as Exemplifying the Latent Possibilities in this Field, is Wholly Diverting

By JANET HOWISON MARSH

BESIDE the old historic roads on the green ridges of Surrey, England or along the quiet country roads, bordered with hedgerows, are found these steeply pitched thatched cottages with overhanging upper stories, great chimneys and clustering chimney pots, piquant dormers and graceful bays, the work of unknown craftsmen in the early days of England's history.

Gradually, this lovely region of old Surrey farmsteads is feeling the encroachments of London but it is still the delight of the traveller with a penchant for the picturesque dwellings of the ancient regime and the possibility of chancing upon some old relic, standing in solitary aloofness or nestled in the little hamlets along the banks of the Wey and the Mole is one of the joys still most happily for us to be experienced.

Left—In the side elevation of the Clinton Sheldon house at Scarsdale, N. Y., designed by Franklin Hammond, a free adaptation of old Surrey-English types, may be noted the wide diversity of line and materials



The sturdy oak entrance door, framed in stone quoins and set in a mellow-hued brick wall with a low hung slate roof is a distinctive feature of the main façade

Comparatively few of distinct Surrey types have been translated to American soil as a whole, though much of our modern work is rich in Elizabethan expression, so it is with a feeling of veneration we turn to this free adaptation of an unhackneyed style, for it offers an opportunity by which we can glimpse the potential possibilities of its wider application in the near future.

Cresting a wooded ridge on a plot of ground that dips down from the street, in a romantic part of Scarsdale, N. Y. that rises to a slightly higher eminence, is this appealing dwelling embodying the fine spirit of old Surrey. Designed for the owner, Clinton Sheldon by

The steep pitched roof of the porch wing drops low to enclose the one-story stone porch, with gable end filled in with willow edges retaining the natural contour of the log





anklin Hammond, architect of Scarsdale, it ossesses a composite charm not fully appre-nded at a glance.

One intuitively feels in passing the tren-ant beauty of the low lying house, stretching mfortably along the ridge and senses some-hat of its rugged strength and the enchant-ent of its picturesque outlines but only close udy fully reveals the innumerable factors that o to make up the effectiveness and inherent eauty of the composition.

The diversity of the simple but incompa-ably lovely materials, for example: the subtle ingling of the brick, stone, stucco and slate, nd the wholly diverting effect of the tone and exture of the wall surfaces. The chimney shafts, towering above the roof line, that give such grace and strength to the ensemble; the distinctive overhanging second story with oriel windows and hanging bays, all peculiarly characteristic of the Surrey cottages, farm-houses and the few ivied manors that remain, are hall marks of the original.

The stone, particularly selected for its color, a rich gray mingled with warm brown of the iron deposits peculiar to the native rock so prevalent in Westchester, is perhaps the most distinctive single note in the effective use of native materials. The mellow tone and texture of the brick lammies of the walls, set in wide open joints in warm gray mortar; the primitive use of siding in the gable ends of the one-story wings, of unbarked willow logs, in which the natural contour of the tree is retained to give character, are all important assets in the complex beauty of the Sheldon house.

No one aspect of the design offers a more admirable illustration of the architect's inimitable skill in combining old influences with simple native materials, than the central portion of the main façade. Here, the roof sweeps down in steep pitch, with wide eaves, over the projecting vestibule of warm-hued overburnt

(Continued on page 90)

With its double gables, clustered chimney pots topping a rugged stone shaft and a quaint overhanging second story, the rear elevation is as picturesque as the main façade. Bottom of page

Below—The library, entered from the hall through a broad Tudor arch, is richly paneled in American walnut. Recessed bookshelves, reaching the ceiling, cover two walls

From this picturesque hall, paved with soft-toned slate, winds a staircase with a finely wrought iron railing that curves to the baluster in the lower step









Mahogany clock made in Boston by Gerun Broun in 1760. Courtesy of the Metropolitan Museum

Colonial Clocks with Definitely Decorative Charm

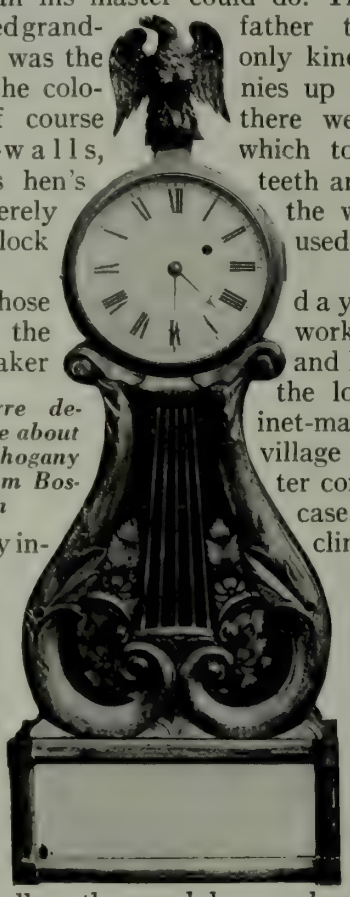
Clocks of Yesteryear Give a Friendly, Old-Fashioned Touch to City Apartment or Country Home

By WALTER RANDELL STOREY

NO one bit of furniture gives quite as cheerful and quaint a note to a room as does a Colonial clock. There is a distinct decorative quality in a banjo or lyre clock on the wall, a grandfather clock in the corner, or an early shelf clock on the fireplace mantel. These interesting relics of Colonial times, still ticking away, never tell what they have seen years ago. Yet their round, friendly faces and dignified forms hint of farmhouses with low beamed ceilings, or Georgian mansions with lofty rooms.

Reticent as are these popular forms of decoration for entrance hall, living room, library or bedroom, the history of their makers is full of human interest and quaint turns of character. There was old Simon Willard, one of the greatest of Colonial clockmakers, who in spite of his business success refused to move to Boston from his home in Roxbury because of his horror of high rents. That strikes a strangely sympathetic chord in our hearts today, and Simon with his veritable passion for making clocks, steps out of the musty past and almost lives again for those fortunate possessors of an authentic Willard timepiece.

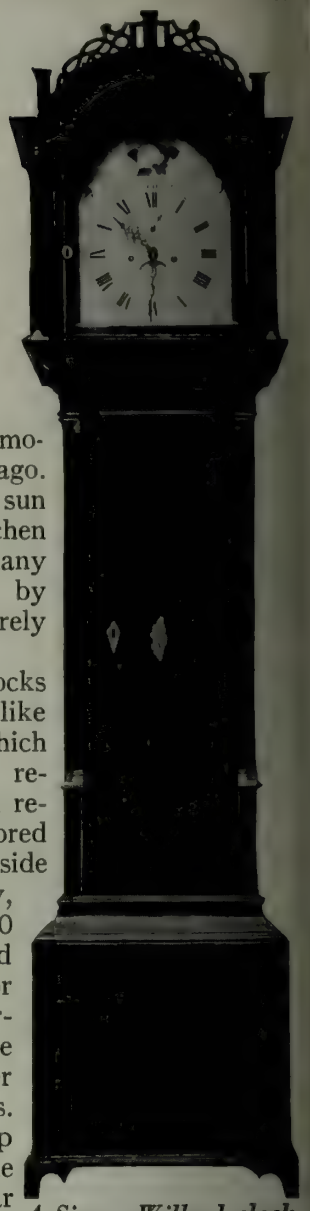
Nine years before the Lexington musket shots were heard 'round the world, Simon Willard, still an apprentice, made his first tall hour-striking clock, which was pronounced better than his master could do. This type, the revered grandfather timepiece of today, was the only kind of clock used in the colonies up to about 1800. Of course there were wag-on-the-walls, which today are scarce as hen's teeth and which were merely the works of a tall clock used without the case.



Early lyre design made about 1815, mahogany case—from Boston

In those days one bought the works from a clock-maker and later had the local cabinet-maker or village carpenter construct a case. If economically inclined, one might even get along without purchasing the case and hang the clock on the wall, a nail on the case. If either clocks of today, or else place it on a shelf in which a hole had been made to allow the pendulum and weights to hang through. Until after the Revolution, timepieces were evidences of wealth or luxury, somewhat like an automobile a few years ago. Hourglasses and the sun coming in at the kitchen window were what many people told the time by in those good old leisurely days.

The earliest tall clocks had plain flat tops like that of the clock which Mr. Henry Ford has recently sought out and replaced in its time-honored corner in the Wayside Inn, South Sudbury, Mass. Around 1700 the tops were decorated with three balls or some other form of ornament, the middle ball being placed higher than those at the sides. Later the domed top and the top with the broken arch, so popular in Colonial cabinet work, as well as the scroll top came into the fashion of the day.



A Simon Willard clock —property of the Brooklyn Museum

If your clock has a square metal dial it is likely to be of the seventeenth century, for it was not until after the beginning of the eighteenth century that the arch above the dial appeared with its moving moon or heaving ship. Clocks in those days had more to do than

The clock on the mantle is a type that Eli Terry invented and called "his perfect wood clock"



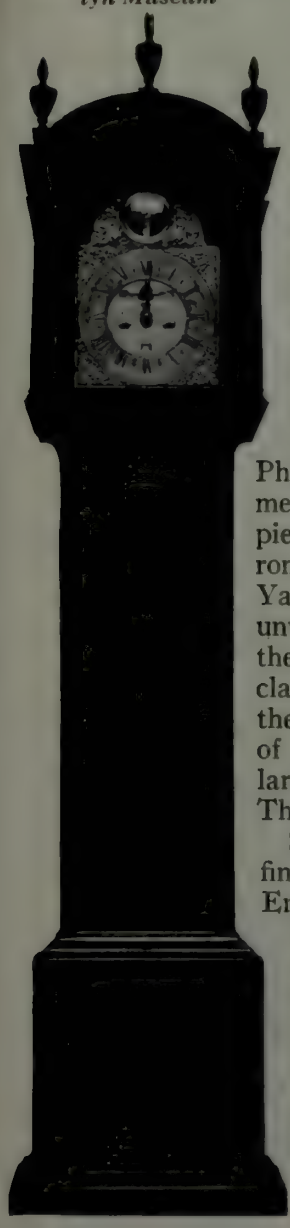


On the wall between the windows is a banjo clock invented by Simon Willard

today, for some were also equipped to tell the month and the day of the month and to inform the family whether it was April or May.

The tall clock had its day until up to about the first quarter of the nineteenth century, when Yankee ingenuity developed the wall clock and the shelf clock. Then the grandfather clock disappeared, as had the wag-on-the-walls of the century before. By this time there were many clock-makers in America, all busily engaged in constructing the clocks which we today are almost as busy rescuing from oblivion. One would like to talk about William Claggett of Newport, Rhode Island, who engraved the finest dials; or David Rittenhouse of Philadelphia, the astronomer who made fine timepieces; or Chauncey Jerome, who first exported Yankee brass clocks to the unwilling British. But there were three men who claim special attention as the foremost clock-makers of their time: Simon Willard, Eli Terry and Seth Thomas.

A William Claggett clock, walnut case—property of the Brooklyn Museum



Simon Willard was a fine example of a New England Yankee. He made many a fine grandfather clock before the tide changed and wall clocks and shelf clocks became the fashion. Willard also made works and dials for tower clocks, some of which are running to this day. Like all the clock-makers of the time, he was his own salesman, and in the spring, after working all winter at making clocks in his little shop at Roxbury, Massachusetts, he would start out along the North Shore selling his clocks in village and farmhouse. Sometimes he adventurously traveled as far north as Bangor, Maine. Full of Yankee notions, Simon



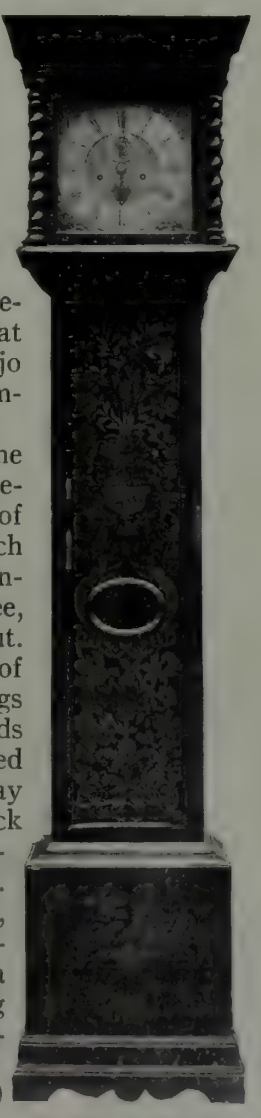
A modern reproduction, courtesy of the Seth Thomas Clock Co.

Willard was continually inventing improvements for clocks. This inventive activity finally culminated in his famous banjo clock that he patented in 1802, although probably the first ones were made before that time. Here was a clock that took up less room, cost less and possessed an original ornamental quality. Also it could be easily transported by both seller and buyer. Willard always referred to this clock as a Timepiece or Patent Timepiece, the term banjo being a later designation.

This New England clock-maker, keen eyed and shrewd as his portrait which has come down to us pictures him, was after all more of a craftsman than a business man like Eli Terry or Seth Thomas, his famous contemporaries. He would work fourteen to eighteen hours a day over his beloved clocks in the little shop back of his house in Roxbury, cutting the brass cog wheels by his eye without the aid of preliminary marking. He would invent some excellent device that with ordinary men would have made their fortune and either neglect to patent it or else refuse to prosecute infringers, contenting himself by never paying any attention to them again.

After seventy years of work Simon Willard retired with less than five hundred dollars to his credit. Yet this man was the valued friend of Presidents Jefferson and Madison. He made the works for the Franzoni clock in the Capitol at Washington which is still running after a century and a quarter, and his mechanical genius was so great that the works of his banjo clock have never been improved upon.

Antique English clock 1700. Walnut veneer case



In the elimination of the grandfather clock which began with the invention of Willard's banjo clock, much assistance was lent by the invention of another Yankee, this time from Connecticut. Eli Terry was not a son of the land of wooden nutmegs and wooden cucumber seeds for nothing, for he conceived the idea of making a one-day or thirty-hour shelf clock with wooden works, thereby cutting down the cost. Up to 1814 or thereabouts, when Terry's great invention flashed on the world, a few shelf clocks were being made, but these were eight-day clocks with brass works.

(Continued on page 92)

Old-World Mellowness in a Modern Western Home

In the Recently Completed House of Mr. Charles F. Glore at Lake Forest are Combined Fine Composition of Masses, Sensitive Variations of Color and Well Studied Detail

By H. A. SIMONS

Robert S. Willoughby, Architect

Photographs by Shoji Osato

DESPITE the redistribution of a portion of the polite population to houses in regions until recently altogether agricultural, and of another portion to hugeish co-operative apartments almost downtown, the town of Lake Forest, at the end of some thirty miles of boulevard skirting Lake Michigan, remains the seat of residence of many families whose doings are regarded in Chicago as of special social, financial and industrial importance. Among the ravines and woods unoccupied by domiciles of the elder generation, there have appeared latterly the homes of the younger. One of the most architecturally effective of these is the house of Mr. and Mrs. Charles F. Glore.

Its effectiveness is due chiefly to felicity in the combination of voids and volumes and to a softness of line and surface which is conventionally bemoaned as beyond recapture in this epoch of mechanical industrialism. The composition of its elevations is neither so symmetrical as to be obvious and dull nor informal to the point of casualness. It renders an impression of restrained coloration; yet within its quiet harmony of tone there is rich variation.

These generalizations are amply illustrated by the west front. The elevation consists of a main block, its continuation in a lower and narrower north wing, and a south wing which after a short transition turns into a gable at right angles to the main block, with a little low gable on its south face. The central façade itself is rigidly symmetrical. It is divided rather severely into five vertical rectangles by its corners and four copper rain-pipes that drop plumb from the eaves to the ground. The door is exactly centered in this composition. To the right and left of it, above and between each pair of pipes, equi-distant from the two stout chimney-masses that terminate the central roof-line, two large dormers rise flush with the front wall and cut sharp silhouettes against the roof.

If that were all there was to the arrangement, it would lack zest. But observe how the fenestra-

The little dressing room next the entrance vestibule. The walls and ceilings are surfaced with silver tea-paper, and the Expressionistic mural sketches are in vermillion, blue and green. The woodwork, too, is painted vermillion, and the rug and two items of furniture are black



The entrance detail shown below is simple, almost severe. This picture also indicates the nice contrast of materials—the rough masonry of the base, the cut stone about the doorway and windows, the almost-hand-made tiling of the roof and the textured stucco



Set into paneling of specially treated pine, this old Georgian mantel of the same wood in its natural color is remarkably effective. The cabinet-recess and the arched window are typical of the manner in which the detail is varied and yet held in balance, throughout the house



In the north or library wing of the Glore house the second-story oriel is a particularly fine touch, done after a sketch which the architect brought back from the Southern hill-country of England



From the large leaded doors opposite the inglenook in the living room, one catches a glimpse of the terrace, the south wing and the woodlands beyond

tion animates it.—Under the right-hand dormer is a group of three small windows in the second story and a range of four larger ones below, while the corresponding positions on the left-hand side are occupied by three height-and-a-half windows upstairs and two tiny ones in the ground stage. Moreover, the façade of the central block having been made strictly regular, permissible liberties are taken with the appendages to north and south. In general they balance each other, but through ingenious inventiveness in detail they avoid the impression of exact and studied counterpoint. Every other aspect of the building, if analyzed, would reveal this same manner of organization. Rather than pursue such an analysis, it would be more interesting to study the color composition from the point of approach already assumed. One's first impression is merely that this is a gray stucco house. That is because the largest expanses of wall in the central portion are

(Continued on page 83)

Prize Lamp Shades from Nina Loy of Paris

These Remarkable Designs for Lamp Shades Received the Highest Honors at a Recent Exhibition of Interior Decoration in Paris



Below — A lamp shade entitled "The Red Fish". The effect of this lamp shade as in all of those in which Mlle. Loy uses a fish motif, is as though the fish were swimming through the water in an aquarium, very clever and exceedinglylife-like





Above—A parchment lamp shade carrying an allover design of water plant. The effect is extremely interesting and the plant leaves are so painted that they have quite the effect of dripping water. The base of this lamp is of the finest French porcelain

Above—Design for a lamp shade of a shadowy parrakeet, the bird having quite the effect of being painted inside the shade as though you were looking at it through a glass. The shade is of parchment and the lamp base is porcelain

Below—The Corvette is a design from an old war boat evidently ploughing along in full action. The colors are beautiful. The porcelain base of this lamp is in one tone, the right setting for the brilliant painting of the shade

Below—La Goelette is the name of the design of this enchanting lamp shade. It is an ancient boat which was called "the swallow of the sea" because it was such an excellent little racer, worked out in true sea colors



National Feature Photos



Sandy Waste Blossoms into Colorful Gardens

An Artificially Planted Woodland Combines with a Picturesque Setting as a Background for the Rough Gray Stucco House at "Lowlands", Spring Lake, Overlooking the Sea

Clarence Fowler, Landscape Architect *Wilson Eyre, Architect*

COMMANDING a view of a broad expanse of ocean, some five or six hundred feet distant, this spacious summer home, suggestive in type of an Italian farmhouse in rough gray stucco with a mottled slate roof, stands amid a setting of beautiful gardens and wooded stretches.

Although its five acres are bounded on all sides by public thoroughfares, the planting throughout has been so carefully planned as to shut off all view and suggestion of village streets and to simulate an environment of natural woodland.

The house is approached, on the north, by a broad driveway leading from the street to a formal forecourt. Entering the front door, from the forecourt one passes through the house to a terrace, looking out upon the sea and a broad expanse of velvety lawn on the South. Due to clever grading the lawn has been sunken at a lower level than the boulevard separating the property from the ocean and bordered with mounds of sand sufficiently high to serve as a screen that will obliterate the street and yet leave the ocean view from the house and lawn unobstructed. These sandy mounds, which on the street side are flanked by a low retaining wall, are by no means unsightly for they have been planted with a sturdy growth of coarse grass, rosa rugosa, yucca and other hardy plants, that withstand the wind and salt air, and give them the picturesque outline suggestive of storm blown dunes.

On the west of the house is a small sunken garden, formally treated with brick walls and beds filled with colorful perennials. Bounding the garden and on a level about five feet higher, a loggia leading from the street to the forecourt forms a connecting link between the house and this perennial garden.

Passing along a broad flagged walk leading through the main garden, that is separated from the smaller formal garden by the loggia, a formal pool is reached, which is apparently fed by water trickling from a natural spring. In reality, it is but a cleverly devised supply of village water from well concealed pipes. Even the excavated earth from this pool was utilized and made to serve a definite purpose in the general scheme of beautifying the grounds by becoming an attractive background for the pool and a natural barrier between this garden, near the house, and the informal wooded stretch that completes the extent of the property, to the street.

Here the natural growth of scrub pine and wild cherry trees, left undisturbed was supplemented by a thick privet hedge, planted along the street line; trimmed formally on the street side and left a rough growth on the inside this was planned as a consistent background. Through this wooded stretch paths were then made to wind through masses of rhododendrons, carolinianum, levcothae catesbaei, pieris floribunda and banks of waving ferns. Where once was but a straggling group of pines and wild cherry trees through which unsightly vistas of the adjoining houses and the street were seen, has been created a woodland setting filled with an undergrowth of luxuriant green and flowering shrubs so beautiful as to deceive the eye that it is man made. From this wooded section, winding paths connect with a shelter that frames the west side of the formal garden. This has been constructed of rough brick piers and hand hewn timbers, sturdily built, to act as a windbreak for the garden from the storms and wind so damaging to the tall stemmed flowers that grow in great masses within its borders. From a carload of rough chestnut logs, brought from northern New York, these timbers were hewn, on the grounds to serve this purpose.

Looking across the formal pool toward the garage. A massed planting of hermerocallis thunbergii, the summer substitute for old-fashioned lemon lilies, is shown in the foreground



Right—Fern bed planted on the opposite side of the mound forming a background for the garden. While the vista through the trees suggests extended woodland it ends but a short distance off at the street



Another artificial feature of the gardens, yet skillfully carried out, is a brook which runs from a waterfall trickling over the woodland side of the mound, in the rear garden, that feeds the formal pool, then flows to a small natural lake, filled with water lilies near the north end of the garden shelter. Carloads of natural stone brought from Germantown, Pa. by the landscape contractors and laid under the supervision of the landscape architect, became the bed of this bubbling stream that flows by mossy banks edged with ferns and water plants, with all the charm of a natural brook.

Naturalness, in fact, is the feeling throughout this series of gardens, which have been evolved from the crude, undeveloped, rough land that formerly characterized the ocean border of the New Jersey coast. As a residential background the setting in the hands of the landscape architect has been given unusual distinction even in an area of imposing homes and beautiful well kept grounds that go to make Spring Lake one of the most attractive summer settlements today along the ocean front.

Privacy has been preserved on every side and the silence and density of the natural woods made possible within but a comparatively short distance from the sea with its long stretch of sandy beach unbroken by vegetation of any kind. It is as though nature had welcomed rather than resented the intrusion of her prerogatives for her gentle touch is evidenced, more and more each year, as the profusion of garden planting and luxuriant foliage grows into a fuller and more alluring picture.

There is seemingly a quality in the salt sea air that offers a certain stimulant to flowers, when they are protected from the strong winds and gives them added brilliancy. It may be that the eternal blue of the ocean merely accentuates the contrast but gardens that are so located, notably along the North Shore of Massachusetts and on the New Jersey coast are aglow with intensified vigor and color. Thus has nature aided in making "Lowlands", in the heart of a fashionable summer colony, a veritable Arcadian garden spot.

The dreary wasteland too often associated with New Jersey shores has thus given way to a garden where the smile of nature is so bright and infectious that it is difficult to believe it was coaxed there by the conscious efforts of scientifically trained artists and architects.

How different from the country place of a generation ago with its acres of close clipped lawns and miles of grass edged road with beds of cannas and coleos surrounding the house. These new problems in country planning have brought into existence the landscape architect who has been trained in out-of-door design and is capable of being the guiding spirit and of collaborating with the engineer and architect in designing the country estate along lines of appealing beauty. The requirements of the owners may differ widely but the fundamental relation between the owner and the landscape gardener remains the same—in that the landscape architect enables the owner to obtain, in the most economical and in the most artistic manner, the things which the owner himself desires.

The automobile has revolutionized all country estate planning. The view from the entrance at the public road must be unobstructed to avoid collision with passing cars, sharp turns in the road must be eliminated and the forecourt, as at "Lowlands" have ample space for turning and for parking cars that are driven by guests who arrive without chauffeurs.

In the development of our home surroundings although we are acquiring a style, here in the United States, that is especially adapted to our climatic conditions and to our modern needs, by studying European examples we can unquestionably improve our designs. But where we attempt to copy any particular example in its entirety, it is usually incongruous and out of place. It is not good art to copy an Italian, French or English garden, but from all of them we can obtain suggestions and adapt them to our requirements. The grounds about a small, suburban home should thus be as carefully planned as the grounds that surround the more pretentious and elaborate type of house.



Corner of the house and perennial garden of the summer home of Mr. F. W. Roebling, of Trenton

The earth is the canvas on which the picture is made in living materials of trees and shrubs and the success of the finished composition depends upon its moulding in relation to the house. The English are most proficient in this art and, to the casual glance, the grounds about their houses seem so natural that it is hard to realize that they are the result of careful planning. With them garden making has become an instinct. The ground is so carefully moulded, the walks and steps are so well placed that they become a part of the picture, and the planting, which should always be considered last in making a garden, is so well balanced that the whole design melts into the natural surroundings without a discordant note.

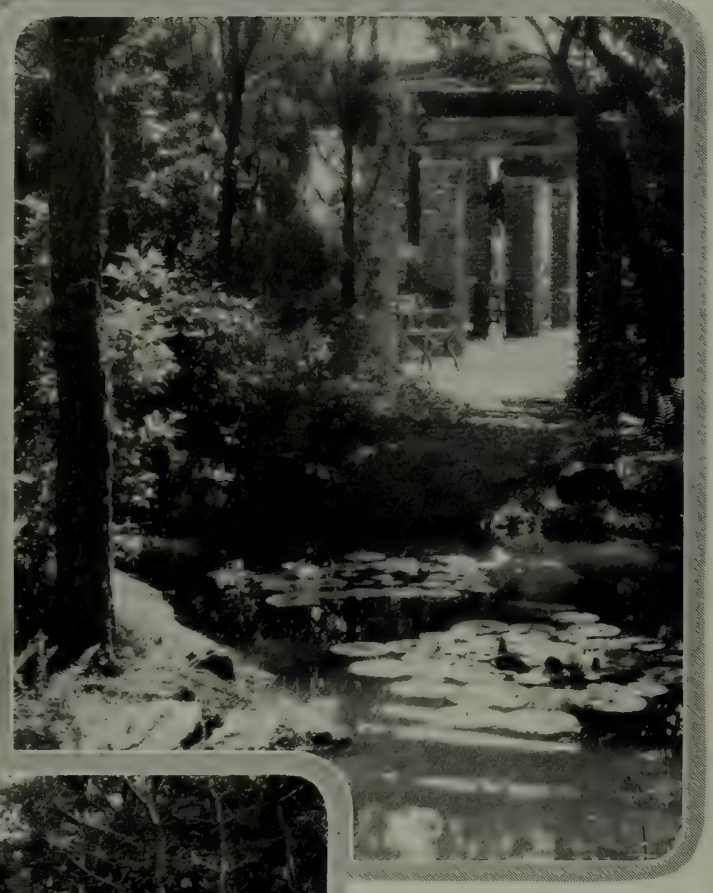
The principle charm of the English garden is its merging into its surroundings, it is never obtrusive, and in its several units connecting in a harmonious whole. The kitchen garden also is as attractive as the garden leading from the house terrace. Here on either side of a bowling green, a perennial border backed by well clipped hedges makes a perfect garden setting; on the other side of the hedges there may be a fruit or vegetable garden, but bordering the walks or at the base of an out-building, one finds a border of flower lines that adds the final touch of pleasing informality.

In this country, some of the most charming examples of domestic and civic planning are in the Colonial villages of the eastern United States. The secret of their charm lies in the harmonious lines of their architecture and their simple surroundings. The garden, here, usually in the rear, is an extension of the house plan, rather prim in its general arrangement of straight lines but so homelike with its fruit trees, currant bushes, vine covered arbor, and, perhaps, a canopy over a well. The great lesson taught by these gardens is restraint.

After the location and enframement of the garden has been decided upon, our attention should turn to the selection of herbaceous plants to give color at the season of the year that the greatest amount of bloom is desired. If the area is small, the brilliant colors and whites should be brought into the foreground with the blues and purples further back. This gives an effect of distance which can be still further increased by placing a large jar or vase or a strong growing plant in the foreground, which will act as a scale to distort the perspective.

In the selection of individual perennials the variance of climate, soil, personal preference and the time that can be given to the upkeep of the garden must determine their choice. It is difficult to keep blooms in the same area throughout all seasons but it can be accomplished by supplementing the perennial plants with bulbs and annuals and by a consistent cutting back of both perennials and most annuals to force a succession of bloom.

With foresighted planning and planting the garden may be made a place of color and charm throughout the spring and summer and well into the fall. The general plan, of course, is constant: walks and terraces and pools are the framework within which the colors of succeeding blooms form a changing picture. The frame need never be devoid of interest through the changing seasons. The delicate yellow of daffodils in the spring will be followed by blazing peonies, fragrant roses and the blue delphinium; and in the fall, the gallant cosmos may be depended upon to hold the garden until the last possible moment against the onslaught of winter winds and the first drifting snow.



Looking across the limpid surface of the pool, filled with pink and pale blue water lilies, to the garden shelter through a woodland vista. Only the single pine, in the foreground, is of natural growth

Photographs by Harry G. Healy



Formal pool at the end of the garden backed by a vine grown mound of stone that separates the large formal garden from the woodland at the north end of the grounds

A Dancer Whose Art Has the Spirit Of Old Spain and the Older Incas

In the Exotic, Graceful Person of Helba Huara the Traditional Culture of her Spanish and Incan Ancestry Comes to New Life

Señorita Huara is making her first American appearance in the Shubert production, "A Night in Spain", at the Forty-fourth Street Theatre



Descended on her father's side from noble Spanish blood, on her mother's from ancient Incan royalty, Señorita Huara combines both strains in her dances. She was born in Cuzco, center of the old Incan civilization, educated in Buenos Aires, and has danced in all the Spanish-speaking countries of South America and in Africa





The dramatic dances of Helba Huara are of three types. First are those of pure Spanish origin, then a group typically Incan, and lastly her most original contribution—dances revealing the effects of the Spanish invasion upon Incan civilization

The exquisite Raquel Meller and the artists of the Spanish Art Theatre have taught us to look for great beauty on the Spanish stage. To the proud and passionate grace of the Spanish artiste Señorita Huara adds the aristocratic heritage of a still more ancient culture

From Mews to Cottage

Conversion of Stables into Picturesque Cottages

By JULIA CAIRNS

RESTORATION of any description is fascinating. But of all its phases there is none more full of interest than the art of restoring a derelict building into an artistic and practical modern home.

Evidence of this lies all around one. Throughout the length and breadth of Great Britain there are telling examples of old-time ruins which have been restored to modern dwelling houses with every degree of success. A disused barn here, an old village bacon-factory there, windmills which would have been demolished long ago but for their artistic value to the stereotyped horizon—yes, and even lighthouses have come within the range of the modern architect, whose endeavor it is to substitute restoration for ruin.

A description is here given of the transformation of a mews situated in the center of London into some sixteen Old World cottages. This change has been carried out most thoroughly, and it is doubtful whether even the most observant would detect any clue which might betray the earlier rôle of these miniature homes.

No special difficulty presented itself constructionally. The original walls of brick were sufficiently sound to be utilized, and the floors were of concrete, but these have, in most cases, been replaced by more attractive parquet flooring.

The cottages in question are grouped around a Dutch garden, and the whole object that has been kept in view throughout the period of conversion has been to provide the restful atmosphere of a typical English country cottage with all the most practical labor-saving devices that the Twentieth century can offer.

So admirably is each of these cottages planned that domestic help required to run them has been reduced to a minimum.

Is there anything more attractive to the town dweller than the tiny house which, as it were, plays a trick on everyone? Park Cottage, illustrated here, literally laughs at you as you gaze inside its open door and find—not the somewhat austere interior generally associated with a town house—but just the atmosphere of homely comfort most often to be found in an Old World cottage.

Yet, in all its essentials, it is a real home. Hot and cold water is laid on; there are lavatory basins in all the bedrooms, and it is lit throughout by electric light.

Its main entrance is on the ground floor from the Dutch garden. Only two other rooms are planned on this floor—the dining-room and the kitchen.

A cottage it has been named, and the whole of the furnishing scheme conforms to it as the photographs show. Every piece of furniture is in keeping with the cottage idea, and some delightful harmonies have been achieved by the judicious intermingling of color, but perhaps the greatest charm of all is the successful way in which the personality of the owner is conveyed throughout the whole of this little home.

The massive oak entrance door opens immediately into the dining-hall, which is particularly well proportioned. The walls are carried out in cream plaster and are exceedingly effective as a background to the several fascinating pieces of old oak furniture. The parquet floor is strewn

Throughout all the cottages the fireplaces are of outstanding interest. Constructed of sand-faced bricks and tiles, with oak-paneling above, they are identical with the early English conception of a cozy hearth



Previous to conversion, the coach houses were situated on the ground floor, the horse-boxes on the first floor, and the grooms' quarters on the second floor

The exterior of this cottage is picturesque in its simplicity. The heavy entrance door of oak is surmounted by old iron hinges and hand-made iron decoration







Right — An old Welsh dresser, oak chairs of the favorite farmhouse design, and a small refectory dining-table are pieces which well maintain the old-world atmosphere

(Center) The walls of this sitting-room are distempered in a pale shade of lavender; the fabrics—a medley of dull cornflower-blue, petunia and shrill green — provide adequate color relief

Below, left — The main door opens into the lounge-dining-room: here the woodwork, constructed of old ships' timbers, is effectively thrown into relief by the deep ivory walls

Below, right—Gay chintzes play an important part in this bedroom scheme, where cream walls and a soft mauve carpet make the deeper shades of mauve and blue in the design entirely legitimate

with rugs, the colors of which blend to perfection with those of the curtains and chair covers, where rich golden brown, pale daffodil-yellow, and deep orange vie with each other in creating a decidedly gay and sunshiny effect.

A highly decorative feature of this room is the leaded window, large in itself, but attractively constructed of small leaded panes, and fitted with a window-seat. This, of course, provides an extra excuse for cushions—which, after all, are one of the most helpful standbys of the enthusiastic furnisher —as well as additional cupboard accommodation.

And what of the little fireplace? With its cleverly arranged bricks and tiles, its two small hobs and oak paneling above, it is very largely responsible for the Old World atmosphere which seems to pervade the whole of this room.



A particularly fine old dresser stands along one wall, displaying some beautiful old Waterford glass, in addition to some fine specimens of amber glass. These, too, lend quite a decorative touch, as do the electric candles with their orange-colored shades.

On the first floor is the sitting-room and main bedroom, both of which, like the dining-room, display much timber work. The former is a telling example of what good taste can do in a small room. Here the walls are a

(Continued on page 85)





Fine Architectural Style in Business Building

Details of Construction Showing Unusual Imagination

Terrace and corner detail of the offices of George Harrison Phelp's, Inc., Detroit. This interesting building is constructed of face brick laid up with double strip dry joints and trimmed in a Classic fashion with Indiana limestone. The fine chimney is another attractive feature of the building



Below is a more complete view of Mr. Phelp's office building. A fine circular stairway incorporated in the building, together with a big bay window marks the front entrance to the offices as one of unusual picturesqueness. The framing and grouping of windows throughout the building is interesting

Smith, Hinchman & Grylls, Architects

Furniture and furnishings by W. & J. Sloane





At the left is the stairway end of the reception room. The walls here are rough plaster stenciled in red, gold and green. The heavy beams are plastered and painted a deep ivory color with stripes of red and gold. The heavy draperies on either side of the window are of gray, with ships in a bright, colorful design. The colored glass insets in the window tell the business story of the house



At the right is Mr. Phelp's studio. It is two stories high with a groined ceiling and rough plastered walls. The stencil pattern on the wall as in the hall is red, gold and green and there is a faint note of color in the glass of the windows. The Oriental rug is mainly a warm mahogany with a fine pattern in blue and gold. The heavy window draperies are deep wine red richly lined with silk. The colors in the furniture covering are blue and green. Metal chandelier and brilliantly painted screens add to the look of comfort and convenience which the room has even in the photograph



At the left is a detail of Mr. Phelp's studio. Through the wide doorway is seen the secretary's room with its capacious desk and large filing cabinet. Some interesting antique furniture is shown in this photograph. At the left is an old Corean cabinet richly trimmed with brass and at the right an Italian arm chair upholstered in wine-colored brocade

Picturesque Little Stone and Stucco Houses

Barry's Close, Little Hythe and Six Acres at Long Crendon, Bucks

By COSTEN FITZ-GIBBON

SIMPLE living is a thing many of us profess to admire, in theory, but a thing few have the courage or the initiative to put into actual everyday practice. The three little houses here illustrated, in the village of Long Crendon, Bucks, necessitate simple living perforce by their very plan. They were designed with the intent of simple living consciously in view, and to this end they are admirably adapted, although there are certain features connected with them about which many people would doubtless raise objections.

In these days when money does not go so far as it used to—as we all well know to our great regret—when not a few are feeling the pinch of diminished incomes, and when the question of domestic servants is so often a source of acute perplexity, there is an insistent demand for simplified houses which, in size and manner of arrangement, will permit the occupants to eliminate some of the complexities of housekeeping, complexities that used not to be complexities when different conditions prevailed and only represented conveniences and comforts that were then taken as a matter of course, appropriate and expected in any well constituted household. But other times, other manners. We are now confronted with a set of new conditions that make it imperative for many wholly to reorganize their scheme of existence, for the time being at least.

In response to this demand the architects have devised various solutions of the problem. Some of these are satisfactory from a fairly general point of view, others would be entirely satisfactory only to the people for whom they were especially planned. All of them, nevertheless, are highly interesting as attempts to meet a want keenly felt by so large a number of householders who are continually being reminded—oftentimes more forcibly than they like—of the anomalies in their present mode of living. And from all of these fresh essays we can learn something.

One principle widely advocated as a remedial measure, or at least a palliative, is the provision of fewer—and, perhaps, larger—rooms more fully and continuously used. There is much to be said in support of this proposal. After all is said and done, it involves merely a going back to first principles and implies virtually a reversion to the old English type of small manor house, wherein one great living-room or "great hall" sufficed for the whole household for all the affairs of their daily life, except cooking, which was done in a separate kitchen attached at one end or at one side of the great hall. This early type of small manor house was the remote progenitor of most of our later and more intricately organized dwellings; in looking back to it we are merely seeking for fresh strength from the parent stock. Houses planned in this way have been built within the past few years and have been found highly satisfactory from the point of simplified domestic management. So far as the matter of style is concerned, that rests with the architect.

By examining the plans of two of the houses here illustrated—Barry's Close and Little Hythe—it will be seen that a scheme of arrangement has been followed that will, in all likelihood, excite a good deal of adverse criticism in certain quarters. There is no separate dining room, but the dining room has been combined not with the living room but with the *kitchen*. In both cases there is a scullery adjoining where all the rough work and preliminary preparation of the food for cooking can be done, and where all the pots and pans can be scoured and washed, so that only the actual cooking and dishing up goes on in the kitchen-dining room. In the scullery also takes place civilization's expiatory performance of dish-washing.

There is something to be said both for and against this arrangement. Of course the chief defense for it is to be found in the frequency with



Above—Little Hythe, Long Crendon, has walls of rubble of the native stone. The roof is thatched in the old-fashioned way. The windows are metal casements with oak lintels and the chimney-top is of warm red terra cotta in pleasing effect



Center—The doors are plain batten, painted, with a huge oak beam for a lintel

Below—Fine quality of masonry shown on the east side of the house. Above the lintels of the windows are rows of thick roofing tile projecting from the face of the wall in an interesting way



Below—A right-angle view of Little Hythe, showing the timber and plaster or black and white construction of the upper story. The roof is made interesting by the sways which hold down the thatch





Soft Colors IN THE Curtains AGAINST THE GLASS

A charming note in the new decoration . . .

UNTIL recently, though furniture, draperies, rugs and various accessories all tended toward a definite presentation of color, little thought was given to the color possibilities of the glass curtains or to their contribution to the decorative scheme.

At last it has been realized that the curtain hung against the glass may carry out the general color plan and add much to the beauty of the window and of the room. It may take its color note from the furniture, draperies, or other source—repeating an important color or emphasizing some delicate and illusive tone.

Today the decorator has a wealth of materials from which to choose and a wide color selection—shimmering gauzes, rayons, transparent nets and casement cloths in soft gold, champagne, magenta, fuchsia, flame—in any number of lovely colors . . . And as fascinating as the fabrics themselves are their names—*Tanjore Gauze, Alcazar Net, Agra Silk, Toile Tourraine.*

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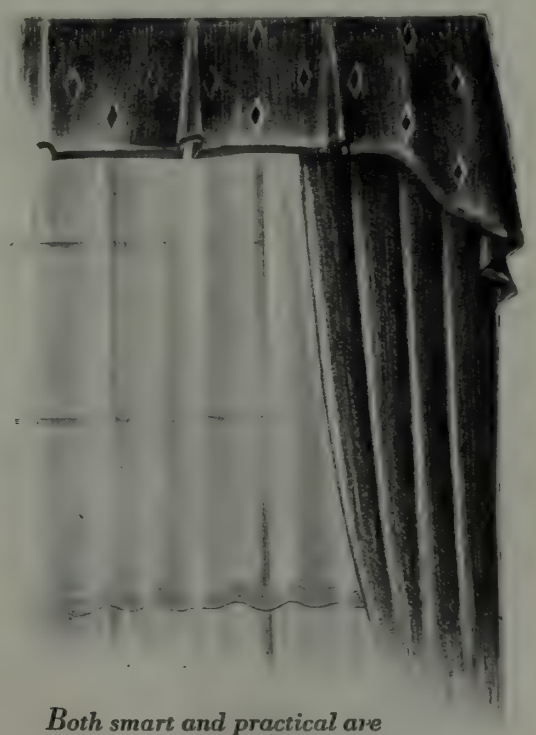
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The bold and effective weave of Alcazar Net makes an interesting pattern against the light



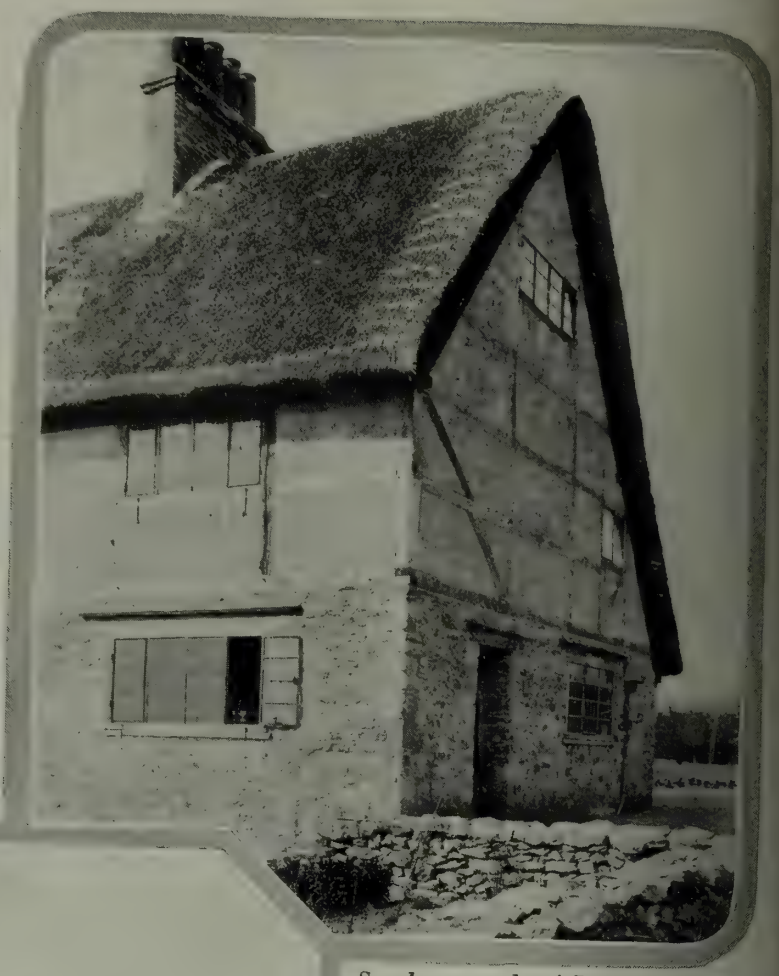
Both smart and practical are these double sash curtains of Agra Silk Casement Cloth

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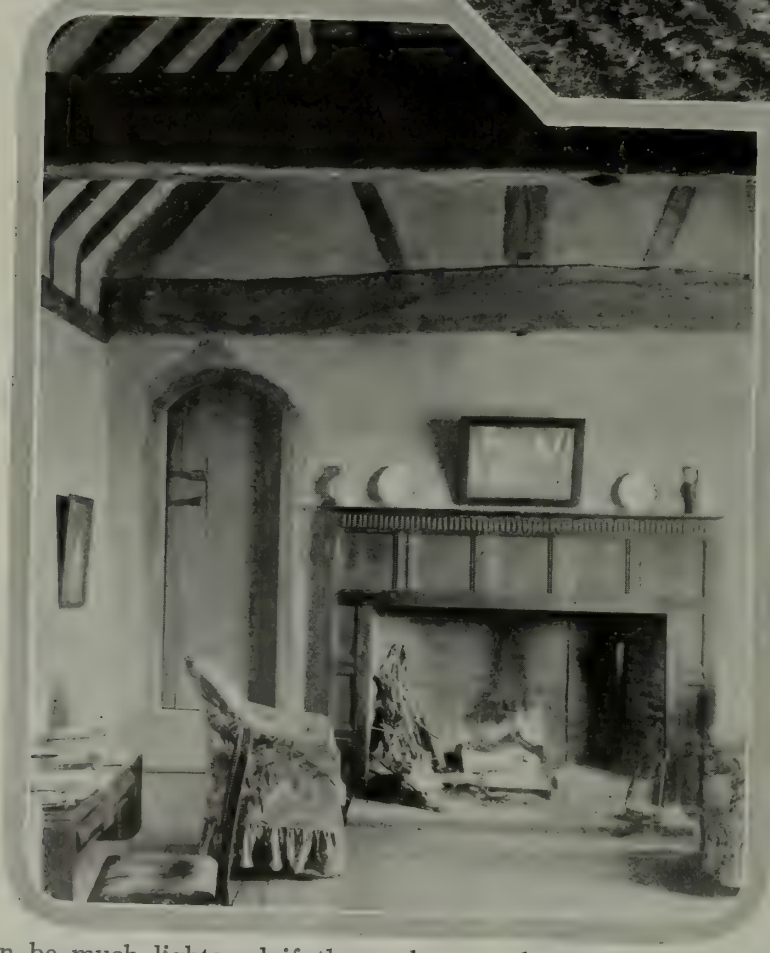
Detail of door and windows of Barry's Close. Tile covering on gable is most interestingly finished and the dormer window is very picturesque

Below — South front of Barry's Close showing the variety of wall construction, of stone and timber and stucco. The roof is both tile and thatch



Southeast angle of Barry's Close showing the thatched gable with closely cropped edges as picturesque as the old casement windows





Fireplace of old Tudor paneling in the living room of Barry's Close. There are some magnificent old timbers shown in the roof

Corner of living room of Barry's Close looking into the hallway. The fine oak timbers are without paint or varnish



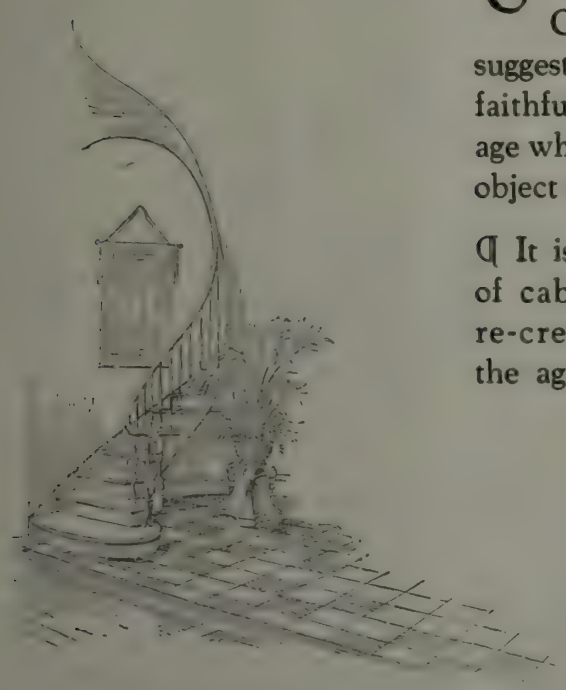
which domestics suddenly and without warning flit away, the difficulty oftentimes of replacing them without long and annoying delays, or the utter impossibility in some places of getting them at all. And when there is no maid in the kitchen there is only one thing to be done. Some member or members of the family must needs do the cooking. At such times the drudgery and irksomeness of the task can be much lightened if the cook or cooks *pro tempore* can transfer food expeditiously from the range to the table. It is much easier to get up from the table and get the beans or potatoes a few paces away than it is to make a journey from one room to another to fetch back what is wanted, thus disturbing everyone.

Then, again, there is a certain amount of satisfaction to be derived from the sight of things being cooked before one's eyes. There are some old inns, such as "The George and Vulture" in London, where a very material part of the attraction consists of the grille where the cook, in full view of the customers, grills their chops or broils their steaks to their particular liking. The sense of smell, too, may be contributory to the sum total of enjoyment to be gained from visible cooking, that is, if the viands being prepared all give off agreeable odors. So much for the considerations in favor of kitchen-dining rooms.

On the other side of the question there are these objections to be made. First of all, in warm weather there is the heat unavoidably generated by a coal range, a gas stove or any other cooking contrivance that may take their places. Next, there is the smell. The incense



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¶ Before a sympathetic background such objects grow in one's estimation with the passing of years, until their utilitarian purpose is well nigh forgotten in the joy of their companionship.

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of savory herbs and appetizing roasts cannot always be expected. Think of sitting down to a meal in an atmosphere redolent of cauliflower or even faintly suggesting grease. Third, there is the omnipresent temptation to regard the cooking and eating—it might easily become



First floor plan of "Little Hythe", Long Crendon

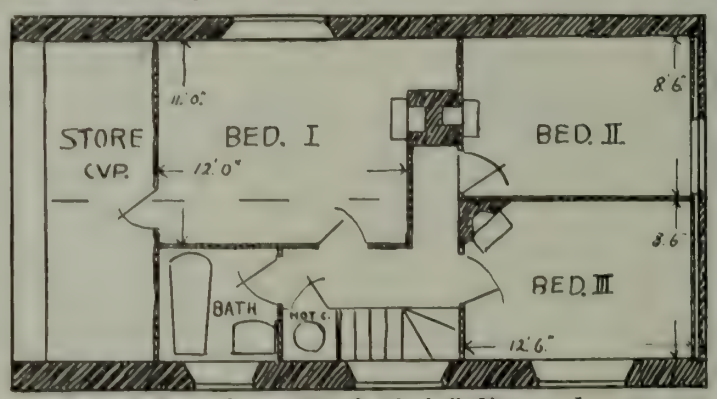
dispatching—of meals as a kind of permanent picnic, with the consequent inclination to dispense with various little niceties of table appointment and usage that are unquestionably entitled to their own proper place in our scheme of existence. Last of all, at those blissful times when there is a competent and contented maid in the kitchen, she usually prefers to have the kitchen more to herself than would be possible with the whole family appearing there three times a day for meals.

Personally, the writer does not like the combined kitchen-dining room scheme of arrangement. The dining room-living room plan, with separate kitchen, seems far preferable for many reasons and, when everything is taken into due consideration, quite as readily workable when there is no maid. However, the kitchen-dining room arrangement must not be judged in the light of prejudice but purely on the score of its merits and taken for what it is worth. The kitchen-dining room at Little Hythe is a most agreeable little room and carries no obtrusive suggestion of its kitchen character; the range is successfully managed in a sort of fireplace setting so that one is scarcely aware of its presence. So far as cupboards go, that item of kitchen equipment can always be agreeably treated. At Barry's Close, too, the kitchen-dining room is a thoroughly inviting place and has little more than a range to indicate its dual character. One thing, however, should not be forgotten. A sink, no matter how clean it is kept, is not an especially desirable thing to have in a room where meals are eaten, and when the sink is in the scullery and the range in the dining room-kitchen there must often be times when the distance between the two causes no little inconvenience. Notwithstanding this and the other drawbacks mentioned, there are people who find the kitchen-dining room combination suited to their domestic requirements and that the points in its favor outweigh those against it. It is just as well, therefore, to put personal preferences behind us and look at the matter from every point of view.

With reference to the outward aspect of these three little houses, those who care at all for the traditional domestic modes will be more nearly in agreement than on the subject of interior arrangement. The architect is by training a painter and, with his trained perception of pictorial values, he has contrived to incorporate in his compositions a certain subtle quality that is very alluring. This he has done without in any way yielding to a temptation, sometimes experienced, to manipulate either plan or structure in order to secure effects of dramatic appeal. The style interest he has wisely and consistently subordinated throughout to the dictates of plan and structure—wisely, very wisely, indeed, in small houses of this character where urgent considerations of cost and the fullest provision of practical utility must perforce take precedence of all others. And yet, despite the rigid economy that had to be observed in every particular, he has succeeded in imparting that grace of interest so essential to the "staying quality" of a house. Nor is this interest any less because of the restraint attending it.

It was no easy matter to endow such a tiny dwelling as Little Hythe with character sufficient to arrest attention and elicit favorable comment, especially when such definite conditions of interior space had to be met and such strict economy applied in every item of construction. In this connection it is worth noting that the architect, who has a keen appreciation of both materials and craftsmanship, has made the most of every available opportunity where one or the other, or both together, could be employed to confer distinction. Close scrutiny of the illustrations will disclose not a few instances of this sort of thing.

Wherever he could obtain the services of craftsmen in the neighborhood who were skilled in the traditional methods of building, he made use of them and secured in this way a certain quality in his houses that would have



Second floor plan of "Little Hythe", Vyvyan James, Architect

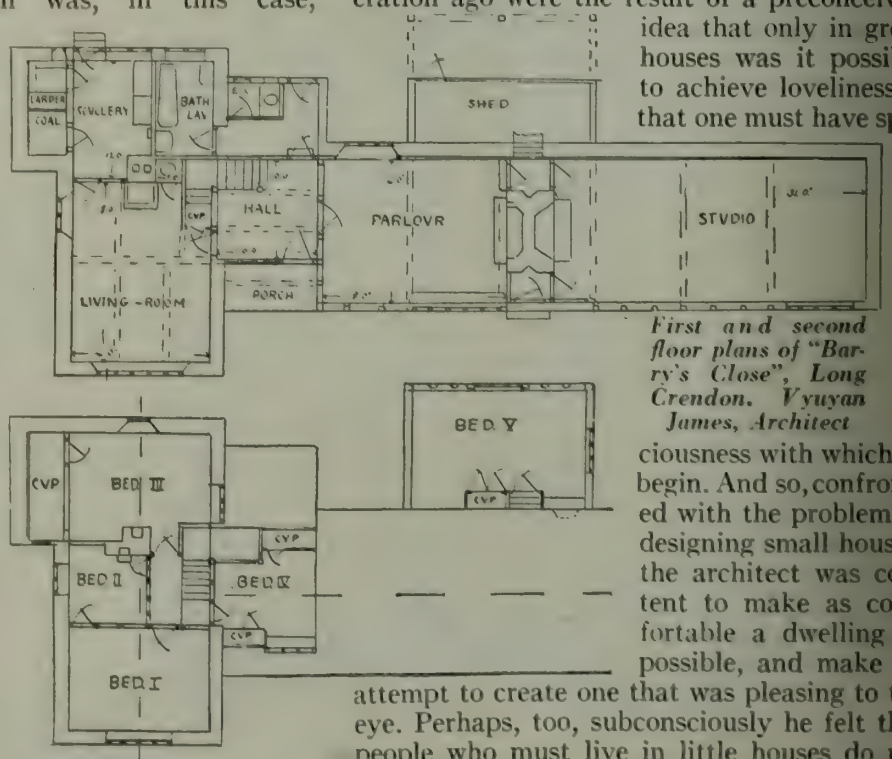
been extremely difficult to arrive at if he had been less exacting on this point. To mention only one instance, the thatched roofs are particularly well laid because they were put on by an old thatcher who has preserved all the thatching lore handed down to him when he was a young lad. The architect's solicitude to get the right man was, in this case, a piece of constructive economy. Incidentally, such a thatched roof planned for a very simplified way ought to last about twenty years without any repairs.

If there is any lesson to be taken from an inspection of these three little houses beyond that of their being well designed and built for living, it is that of the values to be achieved by a careful and sympathetic choice of materials and discriminating craftsmanship in their employment.

Craftsmanship, at the present day, occupies an anomalous position. In many quarters it is intensely appreciated and the appreciation is increasing. At the same time it is being more or less shouldered into the background by economic conditions. The pressure of cost is compelling people to employ materials stamped with the hall-mark of commercialism and mechanical production and the materials shaped by the impress of the craftsman's cunning are gradually falling into a less conspicuous position.

If the grace and distinction of good craftsmanship are to be retained, the skilled craftsman must be encouraged and successors must be found, and encouraged likewise, to master his traditional lore and eventually take his place. Commercial methods and craftsmanship ought not to be incompatible, and if all connected with the commercial side of building would cultivate the old craftsman and bring the results of his skill to bear, as some *do*, the whole difficulty could be settled in a satisfactory manner.

It is interesting to note that in the houses here described, thatched roofs prevail. For at present, outside of London on the road to Staines and Windsor, is a great new land development, where one sees mile after mile of new houses, modern, comfortable and efficient, but thoroughly ugly in their sameness and with glaring red roofs. Nothing smites the eye with such unpleasant force as row after row of red roofs; nothing is more restful than the gray green of thatch. And the thatched roof belongs properly to the English cottage—although one sees it throughout other countries in Europe, it is connected primarily in the mind with the English and Irish cottage. What a pity that the modern builder cannot see his way to keeping to the old order. For there is nothing more picturesque than the homey little English cottage, set in the midst of a bright garden where delphinium, roses and phlox bloom, the thatched roof of the little house sprouting wild blossoms and the birds busily flitting about the eaves. Why must the suburbs of a great town sprawl in ugliness, a blot on the landscape? If any of the little cottages of Cornwall, Devonshire or southern Ireland were copied for modern dwellings outside London, the result would be delightful. The enterprising architects who have planned the houses here illustrated and have insisted on thatched roofs deserve a vote of thanks and their example should be followed. They have proved in these little dwellings that comfort and beauty may go hand in hand in the little house. The crowded, mean houses of a generation ago were the result of a preconceived idea that only in great houses was it possible to achieve loveliness—that one must have spa-



First and second floor plans of "Barry's Close", Long Crendon. Vyvyan James, Architect

ciousness with which to begin. And so, confronted with the problem of designing small houses, the architect was content to make as comfortable a dwelling as possible, and make no attempt to create one that was pleasing to the eye. Perhaps, too, subconsciously he felt that people who must live in little houses do not need beauty, that they have no eye for beauty. All this has changed in the last twenty years; the war precipitated it, of course, and it is a change which has affected architecture as well as every other form of art or endeavor.

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The Planting and Protection of Shade Trees

With Much Good Advice for Their Feeding and Spraying and Protection from Insects

By C. F. GREEVES-CARPENTER, F. E. S.

THERE is a reason behind every force of nature whether for or against plant life, and it is interesting to speculate and in many instances to diagnose accurately the condition or conditions causing the stunting, the devitalising, or the death of plant life.

THREE CARDINAL POINTS IN PLANT GROWTH

Botany teaches that there are three cardinal points in plant growth, i.e., minimum, optimum and maximum, and these cardinal points are not sufficiently or adequately considered when trees are planted.

The purchase of a black spruce for planting on the lawn might be considered, and yet, if the question of attempting to grow such a tree on the lawn is carefully considered, it would appear undesirable. One of the first questions to be asked is: what kind of soil, location and exposure is preferred by the tree? The next, and most important question from the point of view of landscape architecture, is: will its general color harmonize with its surroundings? These questions can be decided by reference to an authoritative book on trees, and the exercise of personal taste in the general color scheme of the grounds. For instance, the red Japanese maple should not be planted in the vicinity of a clump of blue rhododendrons, etc. The color scheme, however, may quite safely be left to individual taste.

Points which must receive consideration in the planting of trees are their natural habitat, their soil preferences: loam, sandy, rocky, clay, gravel, etc., the proper degree of soil acidity, alkalinity or neutrality, their exposure, (some trees prefer windswept hills, others low-lying sheltered spots, etc.). Having satisfactorily settled these points the trees may be planted with a fair assurance that they will produce an optimum (almost ideal) growth provided no other force contends against them.

Too often when trees have been planted it is desired to change the grading of the land, and this has a deleterious effect upon the tree growth. If the ground near an old tree is filled in to a depth of several inches it changes the amount of air supply to the old soil surface, and the amount and character of the microbe life which has been functioning there for the benefit of the plant roots. Where the old surface is buried to a great depth the microbe life is smothered, the air supply is practically cut off, and the amount of moisture which can reach the root system is considerably lessened. This change of conditions invariably results in the dying back and final death of an old tree, but, in the case of regrading where young trees are concerned, they may adapt themselves to the new conditions. If liberal aëration is provided in the first instance for the old soil surface this difficulty may be avoided in old trees. Aëration may be obtained by a number of stone drains being laid on the old soil surface at frequent intervals, and so connected with each other and the open air that there is a free circulation of air assured. A well should also be made around the tree trunk, and this should be kept free from rubbish.

Another cause of trees dying is the cutting off of their roots when curbs are laid, or the laying of pavement, which has an impervious surface, over their roots, which cuts off both the air and water supply.

The foliage of trees may sometimes turn a sickly yellow color, and this might be due to a leaking illuminating gas main in its vicinity. The remedy is obvious, and when once repaired it would be well to feed the tree in order to help it regain its original vitality.

HOW TREES BREATHE

The foliage of trees may be considered as their lungs, and if a tree is examined in detail it will be observed that all its leaves are stretched towards the sun's rays. The action of the sun's rays on the chlorophyll in the foliage assists in the building up of certain compounds beneficial to the plant. Only gases and liquids enter through the cell walls, and the nutrient substances a plant chiefly requires are: (1) a sufficiency of water, (2) a sufficiency of salts dissolved in water, and (3) certain gases. Under 2 and 3 the necessary ingredients required are: hydrogen, oxygen, carbon, nitrogen, sulphur, phosphorus, potassium, calcium, manganese and iron, and these are contained in practically all commercial fertilizers.

Some plants require more or less of these chemicals than others, and as the protoplasm of the plant cells has selective power, they have a tendency to take just exactly that which they most require from a commercial fertilizer, and to reject that which is unnecessary to them.

FEEDING THE TREES

The feeding of trees is a subject of great interest, the purpose of which is to stimulate the foliage growth or volume of foliage so that the trees may be able to absorb as much nourishment as is required from the air through its lungs, the leaves. The logical question which now arises is: is a tree ever satiated? Here again, a tree, or any plant for that matter, tends to protect itself by a simple sweating or giving off to the air of an aqueous vapor from its leaves.

In order to obtain the best results from the feeding of trees, it is well to remember that the fine root hairs which absorb the nourishment from the soil are not near the trunk, but are at the ends of the root system. This system invariably extends in the ground slightly further than the branches extend in the air, therefore the fertilizer must be placed in an accessible position. An imaginary circle should be drawn on the ground under the outermost edges of the branches, and a number of holes bored with a crowbar to a depth of eighteen inches, about two feet apart. A handful of the fertilizer should be put down each hole, and the hole covered with the turf. If the feeding has been done before the fall it is desirable that the tree should be able to take advantage of this food as quickly as possible, and as it cannot utilize solid matter, it is essential that moisture should convert the fertilizer into available material—salts and gases; which becomes a question of either waiting for rainfall, or of irrigating the soil. The latter is preferable where possible, and water should be allowed to run on the soil for about eight or ten hours at a stretch. This may appear a long period, but it must be remembered that the average watering given a lawn does not reach the tree roots at all, but is absorbed by the grass roots. During hot, dry summers trees should be watered for this period every two weeks, irrespective of whether or not they have been fertilized.

Trees can only take their nourishment in the form of liquid or gases. The placing of a fertilizer on the soil does not mean that the tree absorbs nourishment from it in the same manner that we should obtain nourishment from, say, a beefsteak. The ingredients in the fertilizer become available only when dissolved in moisture. The sufficiency of salts could not be provided by attempting to add, for instance, manganese alone to the tree. A definite formula would have to be followed to make up a mixture composed of those chemicals needed by trees, and so mixed as to render them available over a period of time, and not immediately. Most commercial fertilizers are based on a formula issued by the U. S. Department of Agriculture, which can be obtained from the Director, Office of Information, U. S. Department of Agriculture, Washington, D. C. It would be unsatisfactory, and even inadvisable, for an individual to attempt the mixing of any quantity of fertilizer, as so much equipment and technical experience would be required that a commercial fertilizer would prove cheaper and, in most cases, more efficacious.

Trees that are planted under optimum conditions, and properly fed and watered, more than repay the care and attention given them, and are much more able to withstand insect pests and fungous diseases than those which have been neglected and whose vitality in consequence is considerably lessened.

HANDLING NURSERY STOCK

Where nursery stock is to be planted, the holes should be already dug before the plants are delivered from the nursery, as it is essential that the roots should not be allowed to dry out. When it is impossible to prepare the holes first, the young trees should be "heeled in", that is to say, the roots should be covered with moist soil. The holes should be large enough to allow for the *natural* spread of the roots without doubling any of them, and it is preferable to have the holes sufficiently wide to allow of a clearance of about six inches beyond the ends of the roots, and deep enough to allow of the trees setting an inch deeper than they were in the nursery.

The young tree should be put straight in the hole in the desired position, and should not be turned or twisted after it is once put in the holes, as that would tend to cause the twisted roots to girdle. Where it is necessary to dig into the subsoil to set the tree at the correct depth, the subsoil should be replaced with rich topsoil. Well rotted manure or raw bone-meal mixed with the soil would be of direct benefit to the trees.

Evergreen trees should always be moved with a ball of earth, and should be moved six weeks later in the spring than deciduous trees, and six weeks earlier in the fall than is usual for deciduous stock.

The trunks and large limbs should be protected from sharp winds by wrapping burlap around them, and a guard should be put around the trunks. Three stakes, placed in the form of a triangle, and held at the top with boards nailed across, should be set deeply in the ground, and the tree held in position by three pieces of rubber (old garden hose is excellent for the purpose) nailed to the cross pieces of wood; this makes an excellent support for trees.

Young transplanted trees require pruning in order to balance the root system, a part of which is often cut back in the process of transplanting.

INTELLIGENT SPRAYING

Both insect pests and fungous diseases can be controlled or even prevented to a large extent by intelligent spraying. For instance, the trees suffering from scale insects should be sprayed in the early spring, when the buds commence to open, with a good oil spray ap-

(Continued on page 88)

The Companionship of Fine Furniture



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AN Early English atmosphere engages the interest in this grouping . . . equally appealing in library or paneled living-room. The fine Elizabethan table, with plank top and hand-carved bulbous pedestals, is matched in beauty of design by the strikingly original and richly carved bench.

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An alluring adobe house at Santa Fe, Ariz., designed and constructed by B. J. O. Nordfeldt and his wife, Dr. Madeline Doty Nordfeldt

Arizona Adobe House with the Old Mesa Spirit

Built and Decorated by the Artist Owner, B. J. O. Nordfeldt, and His Talented Wife. The Plastic Charm of this Dwelling is Accentuated by the Seven Hundred Linear Feet of Carved Lintels

THE romance of Spain, the classicism of Greece, mingled with the indefinable charm of the Far East, is woven into the design of this simple adobe house in Santa Fe, Arizona, built by B. J. O. Nordfeldt, artist, of Chicago and New York, and his wife, Dr. Madeline Doty Nordfeldt, writer and lecturer on medical topics of the latter city, as their studio home.

Not only does it delightfully exemplify the spirit of the Southwest, but it also speaks of the grandeur and beauty of the picturesque stretches of this far-famed region along the Mexican border. Set on a slight eminence,

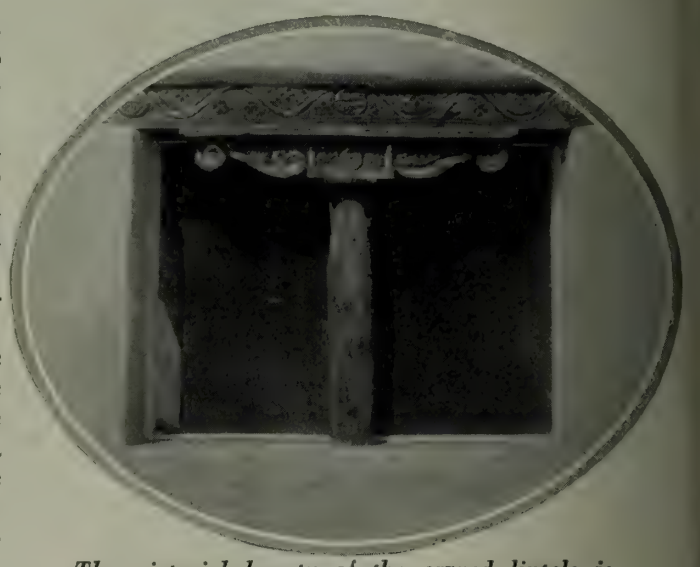


A fireplace in the studio where Mr. Nordfeldt does his painting and etching

looking up Santa Fe Canyon and commanding a broad sweep of typical Arizona landscape, the house lies comfortably along the plateau extending some eighty feet across the front and running back fully forty feet in its deepest portion.

The pictorial beauty of the low spreading structure, so intimately related to the site, is as alluring as is the scale in which it is drawn, harmonizing as it does so pleasingly with the surrounding plains and undulating hills. Most interesting, too, is the fact that its origin is wholly due to the artistic impulses of the owners, who not only collaborated in preparing the design and superintending its construction, but who covered the little dwelling with a wealth of hand sculpturing of Scandinavian flavor.

Dr. Nordfeldt brought to the problem her feminine instincts for domestic affairs and drew a ground plan after the most approved modern methods. In the end she succeeded in producing an adobe house with all the conveniences of a modern home. Not only did she include electricity, running water and a furnace, but three of the most intriguing fireplaces imaginable.



The pictorial beauty of the carved lintels is shown in the opening of the sleeping porch

Facing the East, also, but on a slightly lower level, is the combination studio-garage, the bricks for which were made and laid by Mexican labor, but the picturesque stone retaining walls, so piquant a feature of the landscape treatment, were built by Mr. Nordfeldt with only the assistance of a Mexican helper who mixed the mortar and carried it and the stones to the artist-mason for him to lay in place.

The architectural aspect of the whole composition is peculiarly appropriate, accentuating the classic motif embodied in the design, and from the main façade there spreads out a charming terrace, from which an interesting flight of stone steps cuts through the retaining walls to another terrace and so on down to the undulating sweep of characteristic Arizona country in the foreground.



The portal showing front door and richly sculptured woodwork

Every lintel in the house is hand carved by Mr. Nordfeldt on three sides, and this means 700 linear feet of carving, the rich beauty of which blends in with the warm gray stucco to form marvelously effective ornamentation of unusual variety, artistic appeal and rare individuality.

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Outdoor Summer Salon In Paris

Some of the Most Interesting Exhibitions of the Modernist Men and Women Have Been Shown During the Last Year or Two in the Streets of Paris

(Below)—An exhibition of posters, magazine covers and landscapes shown this season on the streets of Paris. In this little exhibition to be "hung on the line" means that the pictures are suspended from a clothes line; while many rest idly against the tree trunks





(Above)—A picture exhibition such as one may see almost any summer day on the Boulevards in Paris. The artist hangs his own pictures, talks them over with the would-be buyer and bargains about the sales in true French fashion

(Below) — Miniatures as well as large landscapes and portraits were displayed in the outdoor French Salon this spring. Sometimes the more conventional artist places his pictures in a case under glass, but in the main they stand about as thoughtlessly and unconventionally as they would in a studio





(Above)—Some very interesting pictures indeed, especially of the modern school, are seen in these outdoor art exhibitions which are still a novelty even in Paris. It is a curious and interesting sight to see the artists hovering about their display, proud of this unacademic method of showing art and hoping for surprised sight-seers who may develop into interested customers



June, 1925, before treatment. Tree in Central Park starving through neglect under semi-artificial conditions. Note thin foliage and dying top



June, 1926—same tree one year after treatment. Restored to new health and vigor through Davey methods of scientific feeding and pruning

Saving the starving trees of Central Park, New York

TO EXPLAIN away the obvious results of neglect and inefficiency, various fanciful and fallacious theories were advanced as to the reasons why the trees of Central Park are dying. In 1925 the Davey Company challenged these unwarranted claims, and made the positive assertion that the trees of Central Park are dying from neglect and starvation. To prove the truth of this assertion, the Davey Company offered to treat, at its own expense, 100 dying trees as a demonstration.

A careful survey by Davey Experts indicated that about 25% of the older trees of Central Park are too far gone to save, and another 25%, approximately, are border-line cases in advanced stages of decline, but with some reasonable chance of saving them by proper treatment. The other 50% were in varying conditions from fairly good to relatively poor.

The 100 trees selected for demonstration were taken from the second group of border-line cases, and the Davey Company staked its reputation on its ability to save a substantial portion of these dying trees. The treatment given was the result of John Davey's life experience and the quarter of a century experience of the whole Davey organization.

This treatment was a combination of practical common sense and scientific knowledge and experience. For exactly the same reason that a good farmer cultivates his fields and fertilizes his soil, the ground under these trees was thoroughly cultivated—adequate and appropriate fertilizers were used—the ground was prepared to receive both water and air, so vital to plant life. One of the important elements in this program was the use of Davey Tree Food to stimulate new growth quickly.

In addition to this, the trees were given expert scientific pruning to eliminate the dead and weak parts, and to establish a proper balance between a dying top and an impoverished root system. All the trees of Central Park are living under semi-artificial conditions, aggravated by neglect.



JOHN DAVEY
Father of Tree Surgery
Reg. U. S. Pat. Off

One year later, in June, 1926, photographs were again taken of the same 100 trees, and a thorough examination disclosed the fact that 90% of them showed definite improvement, a large proportion showing really marvelous improvement. The other 10% were holding their own.

All of this proves beyond the possibility of doubt or fallacious argument that most of the trees of Central Park can be saved, if the civic pride of New York forces a prompt and complete abandonment of the past policy of neglect.

All trees growing under lawn conditions are living under more or less artificial handicaps. Many of them are actually starving, slowly or rapidly. They need help. Are any of your trees starving? Look for danger signs in the slowly dying tops. The local Davey representative will be glad to examine your trees and report their condition to you without cost or obligation.

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A RARE 17TH CENTURY AUBUSSON TAPESTRY

The Tapestry panel above depicts Samson bearing away the gates of Gaza. Its companion piece, also in the possession of the Valiant Company, portrays the hero's combat with a lion.

The Tapestry illustrated is one of a magnificent pair of XVII Century Samson Tapestries of Aubusson weave.

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Pools Deep and Shallow

(Continued from page 36)

Nymphara tuberosa is a good choice as it is a vigorous grower. Nymphara Laydekeri rosea is also an early and a hardy variety which blossoms promptly and keeps in blossom all summer. It is also well adapted to small spaces.



A gay fountain in the form of a happy child gives a sprightly air to this pool of unusual shape

Pink and blue lilies can be grown as readily as white, and choice is merely a question of individual taste. Of the pink lilies the Cape Cod pink pond lily, N. odorota and tuberosa are short-lived, their season being over by the Fourth of July, a brief but fair life.

Arethusa, Andreana and William Falconer are excellent hardy nymphae, and the N. Carensis, Mrs. C. W. Ward and Frank Trelease are a few of the best known specimens of the tender nymphae. To be successful, the tropical varieties all need a great deal of enrichment, and will therefore not thrive in tubs. The Victoria regia requires artificial heat unless it is grown where the nights are hot and the days are long.

Aquatic plants may be used advantageously around the edge of pools. Papyrus and the umbrella plant, Syperus alterri folius, and hodychium or butterfly lily are charming. Aquilegia, mallow and phlox will grow at the very edge of the water garden, as well as water hyacinths, Limnocharis humbolti, a striking yellow flower that blooms profusely, and the water snow flake, Limnanthemum, which has pure white flowers, produced on the tetioles near the leaf. When several flowers have been produced, a runner with another leaf and bunch of flowers follows. In this way a large surface is covered. The Aponogeton blooms early and is very sweet-scented. The pitcher plant, or sarrancenias, will grow with mysotis at the edge of the pool.

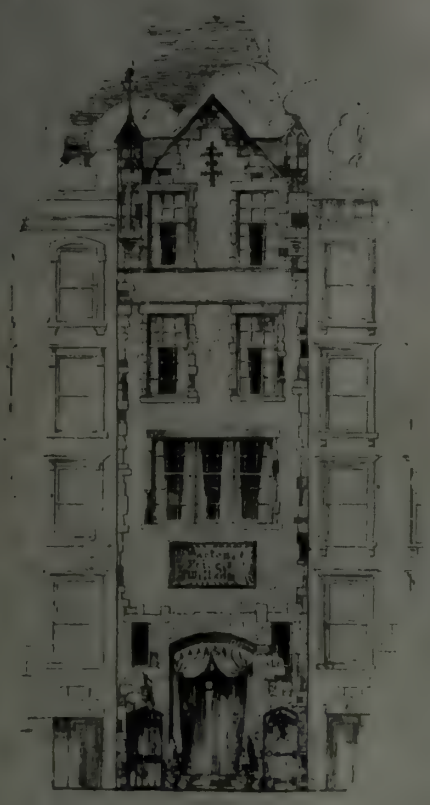
Where the fountain or waterfall is introduced, lilies must be omitted, as nymphae will not survive the constant chilling of the water.

Pools may not be essential to a country place, but they certainly add enormously to its charm. That the pools may be either deep or shallow adds to the zest of making a choice.

In our own marvellous country, where an adequate water supply is taken for granted, few gardens need be without a pool. Consider the titanic efforts, the labor, the blood and tears which went to the creation of the artificial lakes without which none of the great Eastern gardens is complete. And yet such was the importance of pools in gardens that no money, time or human life was spared in their creation. In the fairylike gardens of the ancient Sultans of Morocco, gardens which bloom often in the midst of arid land, water was piped across miles of the desolate *bled* from the streams of the foothills of the Atlas Mountains. Thousands of slaves labored day and night to bring the precious water to the Sultan's gardens.



Planting greatly enhances the beauty of this pool in the park at Hartsdale, N. Y. Charles Wellford Leavitt and Son, landscape architects



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15" wide

232



No. 219
Top 30" or 36"
30" high

219

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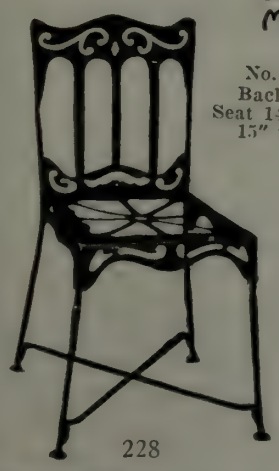
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Antiques as Decoration

(Continued from page 43)

the applied arts in this country than that of utility. Antiques were made originally for the primary purpose of rendering service; a chair was to sit on, a bed to be slept in, a table to hold articles, a footstool to put the feet on. The decoration of these pieces was really a secondary matter. The same substantial workmanship went into the most ornately carved of Chippendale's pieces as into the plainest.

American architecture grasped this principle of utility early in the career of the skyscraper. The lines of embellishment were made to follow the structural lines and a style developed which has guided the erection of tall buildings ever since. Other branches of the applied arts are learning the same lesson. We do not upholster our furniture with delicate material that will not stand usage. We do not litter our tables and mantels with quasi-artistic truck nor do we any longer provide what-nots and fill them with expensive rubbish. We insist on beautiful furnishings, but we insist at the same time that they give service.

Another lesson that antiques have taught us thus far is the esthetic as well as the economic value of good craftsmanship. There is something extremely satisfying in a piece of well-designed furniture solidly yet gracefully put together. Glue never gives the same effect as doweling. Varnish can never approximate the refinement of oil polish. Furniture that was made on an honest basis, which meant good materials, good workmanship and good lines, carries with it an air of refinement, of respectability even.

Still another lesson is that of harmony. It was soon found in the rearrangement of the home that had begun to use antiques for its furnishings that there was no artistic clash in putting a Chippendale table alongside a Queen Anne highboy with say a Sheraton chair between them. Neither was there anything incongruous in grouping a set of maple chairs around a pine tavern table. The reason lay, of course, in the fact that the pieces, while representing different periods of design, had in common the same standard of workmanship and the same principle of utility.

It is an axiom in decorating that things must be so arranged as to produce an effect of harmony. Antiques have this peculiar property in connection with this principle, —that they demand surroundings which shall be in harmony with the standards of taste, craftsmanship, utility and beauty which they set. Other appurtenances must be in keeping.

All these things relate to externals merely. Antiques have done us a great service in ways which do not immediately appear. The one striking fundamental in antiques is their stability. Honestly made, of honest materials and with the ideal of service in mind in their manufacture, they have endured through the years. In this high-speed age there is too little stability of aim or of character to be got from the mad rush of affairs. Association with things that were made in a time of greater leisure is bound to have an effect antidotal to certain of the present-day tendencies.

Thus the current of interest has gradually been turned from antiques as things merely to collect, to antiques as decorative adjuncts.

There will always be collectors. There is an instinct in most of us that delights in acquiring things for their own sake, but after all there is little merit, broadly speaking, in gathering an immense collection of rare things, piling them up in houses inaccessible to the public and in gloating over them, rejoicing that among them are numbered some items that another collector may not possess. That is the vain, miserly aspect of collecting run riot, and a miser, it will be conceded, is of little use to society.

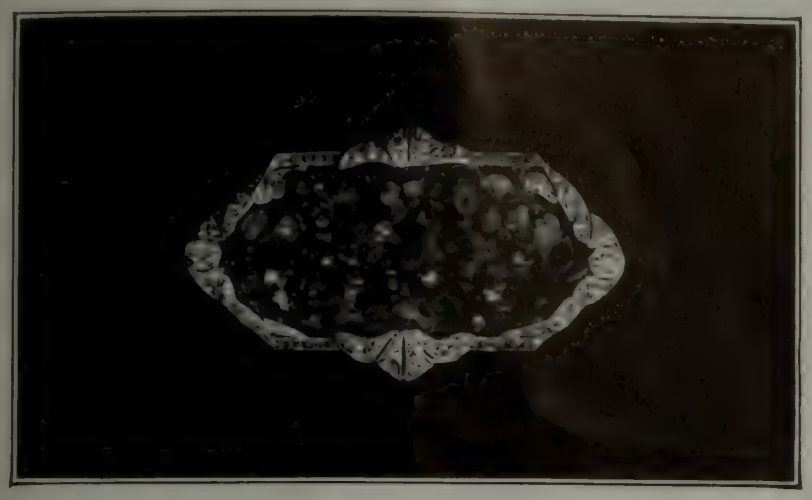
Happily the numbers of this sort of collector will always be comparatively limited. Happily also the numbers of those who collect antiques for the purpose of beautifying their homes is on the increase. Antiques are needed in our homes because they have a part to play in the artistic evolution of this nation.

A Georgian House of Germantown Inspiration

(Continued from page 47)

the feature is replete with traditional charm.

Through the double doors one gets a glimpse of the dining room, where the walls are paneled in strip molding. The cornices here, as elsewhere, are treated quite simply. The fireplace mantel is a modest replica of the imposing hall door. Very lovely silver and crystal side lights, accurate reproductions of Colonial designs, supply the illuminating fixtures. In this instance, Chinese Chippendale furniture is used, that in the rest of the house being of the same period. Taken altogether, the Smythe house is illustrative, in purity of design and perfection of execution, of the best examples of early American architecture, and as such deserves a high place among the advanced yet practical work of our native designers.



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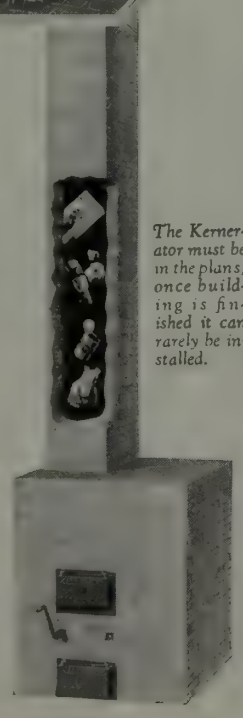
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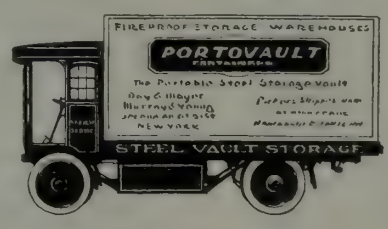


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"Just Around the Corner From the Avenue"

Paths That Lead to the Glory of Gardens

(Continued from page 45)

gravel, laid in intricate designs formed by the different colors. The American feeling is more in favor of paths that are less stylized and more natural in appearance.

One cannot lay down laws *ex cathedra* for certain types of paths to accompany certain architectural styles. Neither the house nor the garden is of itself the determining factor, for the one influences the other, and a formal or informal treatment of the garden may entirely alter the aspect of the house. We have all seen great angular masses of houses softened and made gracious by gardens in bloom. The effect as a whole must therefore be considered in laying out pathways.

No less important than artistic considerations are questions of comfort. A garden, after all, is a place where one may "loaf and invite his soul." Loose materials — gravel or cinders—are apt to be annoying, and a pebble in the shoe may divert the attention from the "soul" to the "sole" with unhappy consequences. Everybody, on the other hand, loves to wander over a turf path. Often, as a matter of fact, one scarcely realizes that this is a path; rather it is the garden itself, winding in and out among the flower beds and offering a smooth, unbroken approach to the house. Grass responds pleasantly to the pressure of the foot, and the unity of the garden is undisturbed. It is not often practicable, however, to place turf paths too close to the house, for rain renders grass impassable for hours, and there must be other means of entering and leaving the house.

A pleasant variant of the grass path is the ramp, which forms a delightful method of ascending or descending from one level to another. So gentle is the slope of the ramp that one scarcely is aware of climbing, but care must be made in the spacing and angle of ramps to make their use as comfortable as possible.

The woodland path, so casual in appearance, is often difficult to lay, for the nonchalant and informal atmosphere is more difficult to create than the frankly studied. Moss may be used for paths in habitually shaded places. A layer of specially prepared sour soil must be used for moss.

The element of color and pattern has come to be more and more a factor in selecting the material for garden paths. The warm tones of brick have, of course, long been popular, and brick also gives opportunity for intricate patterning, for the blocks may be laid upright or lengthways, in square, rectangular and diaper arrangements, and a turn of the angle often results in an attractive border of the same material. Stones also offer greater possibilities for the pleasing use of colors. Flagstones may now be had in browns, reds, and greens, as well as in the cold blues that were formerly the rule. Slates, too, come in reds, greens, and purples, and are particularly effective when placed near water and on terraces. These various color effects are obtained from certain seams in the rock formerly not used. Flagstones may be cut in rectangular shapes or left in those jagged forms which many people find more interesting.

The planting along paths may be affected to some extent by the color of the paths, though in general flowers have a happy faculty of harmonizing with almost any type of path. This is not so true, however, in the case of roses. The bare beds of the rose garden present a dull and black appearance, which is alleviated if they are neighbored by grass paths. Grass creates a friendlier atmosphere in the rose garden than stone, concrete, or brick.

On the whole, planting depends upon the general character of the garden rather than upon the paths, except in close proximity to them. In gardens the theorem cannot be disclaimed: the whole is indeed equal to the sum of its parts, and the garden is completely successful only when all its elements—natural topography, architecture, plan and character of pathways and planting—are harmonized and considered in relation to each other. Certain types of paths nevertheless do call for certain types of planting. This is especially true of the informal or stepping stone path. Between the stones small hardy creepers may be set—stone crops, thyme, phlox, creeping veronica. If nothing is to grow between the stones, cinders or gravel may be placed in the interstices and a foundation of sand used, but if planting is to be done, the stones must be laid on a firm foundation but with a good layer of black top soil between the stones.

Planting close to the path depends to some extent upon the nature of the latter. A neat and rather precise brick or flagstone path often requires a tiny clipped hedge running alongside. If the path is close to a wall where it is fairly dry, planting in the cracks of the wall and between the stones of the walk may be effective. The beauty of paths or terraces is sometimes enhanced by placing groups of potted plants at intervals or as accents. This is a practice more common abroad than in America, but one which may be used to good effect in gardens of both formal and informal character.

Choice of materials for garden pathways may depend not only upon considerations of beauty and comfort but upon the care which various types require. Gravel needs the most attention and has to be most often renewed and replaced. Stones set in solid foundations are most permanent and ready to stand the wear and tear of weather and use. Grass paths require the same attention as the lawn.

(Continued on page 88)

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Equipment for the Modern Home

Practical conveniences for home comfort will be illustrated in this department monthly with valuable information for home builder and home owner. Kitchen, pantry, bathroom and closet equipment is our topic this month.

A COMMON impulse toward simplifying the appointments of the modern house, in which the interior space and equipment perfectly fit its operations, is indicative of the scientific trend of home building today.

In the matter of closets, for example, the first consideration is their capacity. Particularly does this weigh in the reconstructed old time house, where closets played an unimportant part, except perhaps in the kitchen and as a decorative corner cupboard for china, in the dining room. Clothing was kept in chests or was carefully laid away in the drawers of high-boys or bureaus. Later came the wardrobe, inspired by the French "armoire" but with the development of modern house conveniences the closet has been made a very distinct feature by the architect, to suit all requirements of the household. Where the cost of construction has been a determining factor in the size of the room and its closet, a closet fixture that will satisfactorily dispose of an adequate supply of clothing in a small space is indeed a solution to the problem.

In the old fashioned closet, only the wall space was used. The center was a loss and the closet itself often jumbled and untidy. With the new equipment of a fixture such as that illustrated, which was originally designed as a garment carrier for stores, where perfect care and space-saving are two vital needs, this is eliminated.

Having been now successfully adapted for home use it insures the same "showcase" neatness and compactness. These fixtures are obtainable in several styles and from twelve inch to sixty inch sizes to fit any type of closet. They can be screwed to the mouldings, shelves or ceilings and are easily attached. Made of highly nickeled steel, they are strong enough to hold the heaviest coats and have ball bearings that assure easy sliding and allow

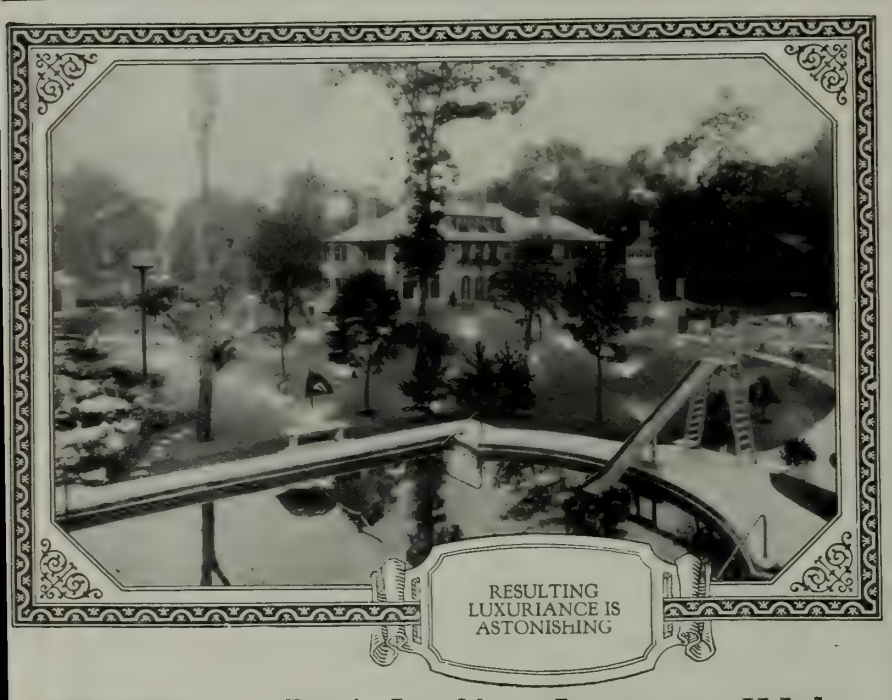
(Continued on page 84)



Completely equipped kitchen showing a logical and convenient arrangement of all fixtures and accessories. Courtesy of Scientific Housekeeping, Inc.



Solid porcelain lined refrigerator providing absolute sanitation, with other essential qualifications. The drinking water coil connection with fountain is a special feature. Courtesy of The Jewett Refrigerator Co.



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A Modern Western Home

(Continued from page 55)

finished with gray cement. But within the moment, one becomes conscious that the structure rises from a base of singularly fine stonework. It consists of rough quarry blocks ranging from cream to the softest of blue-grays and thickly embedded in mortar. This masonry rises in the north wing to the level of the second story, which is half-timbered. Across the front of the main block, except where it is intercepted by the smooth-cut stone architrave of the entrance, the rough stone follows the varying levels of the window-sills, and is surmounted by a heavily beveled water-table of cut stone. Then it re-ascends to full story height in the south wing and so continues to the corner, where it curves sharply downward to the level of a little fence enclosing a kitchen courtyard.

Not only is this stonework pleasing in itself, but also it combines attractively with the stucco above it. A more positive contrast is provided by the broad tall roof, which is covered with red-brown tiles, over which a sooty patina has been sifted in faithful reproduction of ancient models brought by the designer from Surrey in England.

All these color elements are simple enough. Their charm lies in the unforced manner in which they are assembled and in the stresses, repeats and variations that run throughout the design. The chimneys, for instance, are wrought of bricks which range from dark browns and purples to rich reds. In one case the stack seems to grow out of the supporting stonework; in another it makes an easy transition from a stucco surface. The cut stone lintels and mullions of the windows and copings of the gables also acquire a distinct color value by reason of their smooth texture in relation to the rougher surfaces of stucco, tile and fieldstone adjacent to them.

But beyond this freshness and refinement in the handling of materials, and aside from the organization of the larger elements of the design, much of the charm of the house proceeds from the detail itself. For instance, the skyline is constantly being diversified by changes of roof-level and by variations in the bulks and the bricklaying of the chimneys. In the second story of the north wing, there is a little oriel supported by solid stone with a roof of the same material that terminates over the windows in a scalloped fringe. This is a bit to which the suspicious epithet "quaint" may be applied accurately; its precedent was found in an out-of-the-way cottage in the Cotswolds. In the east front of the main block, overlooking the terrace—from the dining room, as one learns later—is a semi-octagonal bay running the full two-story height; what woodwork is required to frame it is solid oak; for the rest, it is comprised entirely of leaded windows. All the windows, in fact, are leaded, some in lozenge-pattern, others rectangularly, and all of them, except a few in the service quarters in the south wing, have stone mullions.

A certain simplicity of window design naturally follows from this fact; and, if one wonders how the effect of "character", the effect of the presence of a human personality, was achieved in the detail—in the rugged shapes of the timbers that are combined with the stucco, or the strongly but not extremely modeled surfaces of the stucco itself—the answer is to be found in the fact that no veneers and no short-cuts were employed in the construction, that the cement was troweled and hand-modeled into place and that the timbers are solid oak posts and beams cut to serve their particular functions here. This honesty of construction and the contact of the designer with the genuine qualities of the materials, have contributed not a little to the beauty of the detail—which is so palpable that, were the basic architecture of the design less vigorous, the detail would tend to seduce the attention and divert it to mere disparate picturesquenesses.

One enters the house through an oak plank door under a three-centered stone arch, and the first item that arrests one's attention is another door directly across the hall, which opens onto the terrace. It consists of an iron grille silhouetted against the glass panel; the design of the metal presents cockatoos perched upon flowering branches with squirrels gamboling and munching nuts among the leaves.

Upon advancing, one notices that this short entrance hall—stone-paved, with rough plaster walls and a rather steep groined ceiling, articulated by a stone arch at the end opposite from the entrance—is the short stem of a T; the main hall extends to the right and left of it at right angles. It, too, is floored with stone; its ceiling is round-vaulted, with plaster figures of griffins, birds and the forms of foliage wrought in the manner of the early Tudor parge-work.

At the right end of the hall, through a plank door and down a pair of steps, lies the dining room. Here the architect's intention of hanging the ample walls with tapestries and surrounding a long Gothic refectory table with related furnishings has been rejected in favor of a Georgian conception. Sumptuously colored old wallpaper that represents the "Chinese taste" of the eighteenth century at its height is inserted in panels surrounded by wall-surfaces of blue-green. The window treatment is simple: glowing peach-color taffeta curtains from ceiling to floor before the bay in the east wall,

(Continued on page 86)



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By Natalie Adams

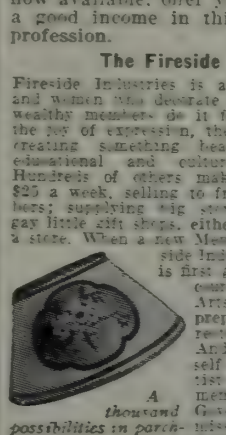


This amusing Beau Brummel holds colored crayons or short pencils

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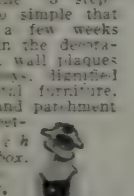
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Equipment for the Modern Home

(Continued from page 82)

the fixture, with a touch of the finger, to bring the garments out into the light of the room for selection. They are applicable to children's closets as well as women's, and in a man's closet, with its specially made hangers with trouser rods, tend to obviate the necessity of daily pressing.

In the installation of the refrigerator while many purchasers make their choice largely on appearance, size and price, the true value of any refrigerator should be judged by four basic essentials—



Closet fixture with sliding nickel bar which adds to the useable closet space and is easily attached and operated. Courtesy of the Knape & Vogt Mfg. Co.

namely, absolute sanitation, without which no refrigerator, regardless of its other features is safe as a storage place for food; efficient insulation in the electrically run refrigerator, an unseen essential which really determines the cost of operating the freezing unit and the number of years of service it will render; perfect circulation which produces dry, crisp air in the refrigerator instead of a damp, mouldy atmosphere and fourth, double construction, without which a refrigerator soon wears out and is a poor investment, no matter how cheap its initial price.

In the one shown and other types of this same manufacture, the entire interior is of solid, glazed porcelain (earthenware) one and a half inches thick, solid all the way through and presenting the same inviting appearance as the finest French china. Each compartment is moulded in one piece, with every corner fully rounded, providing absolutely the most sanitary receptacle for food. Every compartment lights up back to its farthest corner for there is no darkness nor a single crack or spot where food could lodge and decay and provide a lurking place for germs. Nothing absorbs moisture or odors. The ice compartments also are of this same solid sanitary porcelain ware, free from metal flues or drain pipes, metal walls or floors.

Unlike the average porcelain linings that are made of thin sheet metal with a coating of enamel painted or baked in, these refrigerator linings are moulded from selected clays with a highly glazed china finish fused on the surface in the pottery, resulting in a white china surface of great durability that may be easily kept clean and having the relative capacity for refrigeration of the old time stone crock as compared to a tin pan. In the outside finish the selection of natural ash, porcelain enamel with nickel hardware or white opaque glass and silver finish is optional.

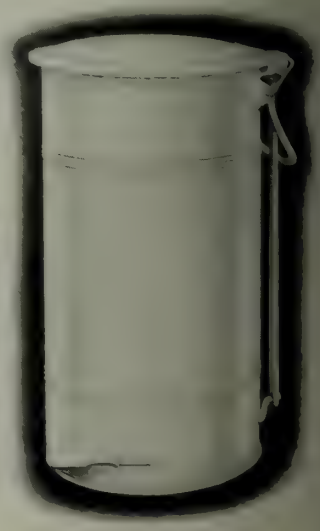
As a convenience for the bathroom, nursery or dressing room the new type of metal soiled clothes hamper, illustrated, comes as a consistent feature of modern equipment for the well appointed house.

This occupies but little space, and is the first clothes hamper to introduce the principle of raising the cover by the action of a foot pedal, which is located to the right and out of the way. The slightest pressure of the pedal raises the cover and when the foot is removed the cover closes automatically and by reason of rubber bumpers, attached to the inside of the cover, is noiselessly operated. A disappearing handle is provided, which, when not in use, is out of sight.

The inner container of this white enameled hamper is made from galvanized iron and is easily and quickly removed for emptying. For the man's bathroom with its accumulation of shaving towels or where small guest towels are used in number, it is especially desirable.

In planning the kitchen that measures up to standard tests on general, essential points, the new scientific analysis of the amount

(Continued on page 85)



White enamel clothes hamper operated by a foot pedal. Desirable for the bathroom, nursery or dressing room. Courtesy of the Master Metal Products Co.

Home Equipment

(Continued from page 84)

of time that may be saved by proper arrangement has become the definite study of a bureau of kitchen specialists.

In the planning of the kitchen the long and narrow room is preferred, painted in two cheerful colors, never gray. Such a treatment then calls for the interrelation of stove and sink with the room space divided into three divisions. First, the mixing bench where pastries, sauces, etc. are prepared, with shelves conveniently at hand, equipped with moulds, flour and spice outfits and all the tools and supplies necessary for this work. Second, the cooking division that includes the stove, with its accompanying rack for lids, and the sink over which are shelves filled with cleaning supplies, a special compartment for the coffee pots, and below, the garbage pail and dish pan shelf.

Third, the serving division, nearest the butler's pantry, with a bench 4′ to 6′ long and a set of graded drawers, in which are kept towels, floor cloths, string and wrapping paper with the knives, forks and spoons used in relation to the pantry work. Above the bench are compartment shelves containing all the dry grocery supplies relative to a meal.

With these labor saving arrangements and many other new devices these kitchen consultants are able to improve any kitchen 50% no matter what the existing conditions.

Mews to Cottage

(Continued from page 61)

pale lavender shade. The fireplace is again carried out in red brick, with a mantelshelf and paneling above in oak.

The charming Old World atmosphere is as strongly felt in the bedrooms as in the other rooms, and here again are found particularly attractive arrangements. In spite of the fact that there is a very fine old four-poster bedstead, some three hundred and fifty years old, the other pieces in the room have been so carefully placed that there is no suggestion of being cramped for space.

The curtains and bed draperies are of linen, with blue and mauve flowers on a cream background. The mauve effect is strengthened by a mauve bedspread and eiderdown, while the soft yellow shades over the lights shed a kindly gleam and appear to call special attention to the clever interplay of color.

On the second story—the floor originally occupied by the grooms and their families—is another double bedroom, two single bedrooms, a bathroom and lavatory.

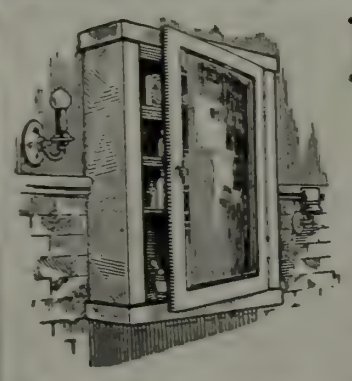


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A Modern Western Home

(Continued from page 83)

and a similar treatment is associated with the diamonded mullioned windows at the other end. A stone fernery in the bay, four shell-form mirror appliqués serving as candle-brackets on the walls, a painted screen in close harmony with the wall-treatment, and furniture which again suggests the Oriental phase of Georgian furnishing—these simple items complete the embellishment of this chamber.

Beyond the dining-room lie the service-quarters, occupying the south wing that has been noticed in the general description of the house. The north wing, at the opposite extremity of the principal hall, contains the library, which is quite the most satisfactory of all the rooms. Its walls are entirely paneled with pine which was treated distinctively, if not uniquely. The boards were first shellacked, then rubbed with colored wax. The result is an enhancement of the natural tone and texture of the wood without prejudice to its simple native character.

To the right of the fireplace is a deep recess with semi-dome, on the shelves of which old English porcelain figurines are set. The corresponding place on the left is occupied by a deep embrasure of the same shape, into which a tiny leaded window with semicircular arch is fitted. The curtains in this room, hung from behind skirts of pine board, are linen prints, a marine design being blocked on in a deep soft red. A ship model stands on a shelf over the door. No effort was made to sustain the period-idea in the furniture; comfort was the first motive in its choice and, inasmuch as this was combined with an appreciation of simple colors in ensemble, the result is satisfactory.

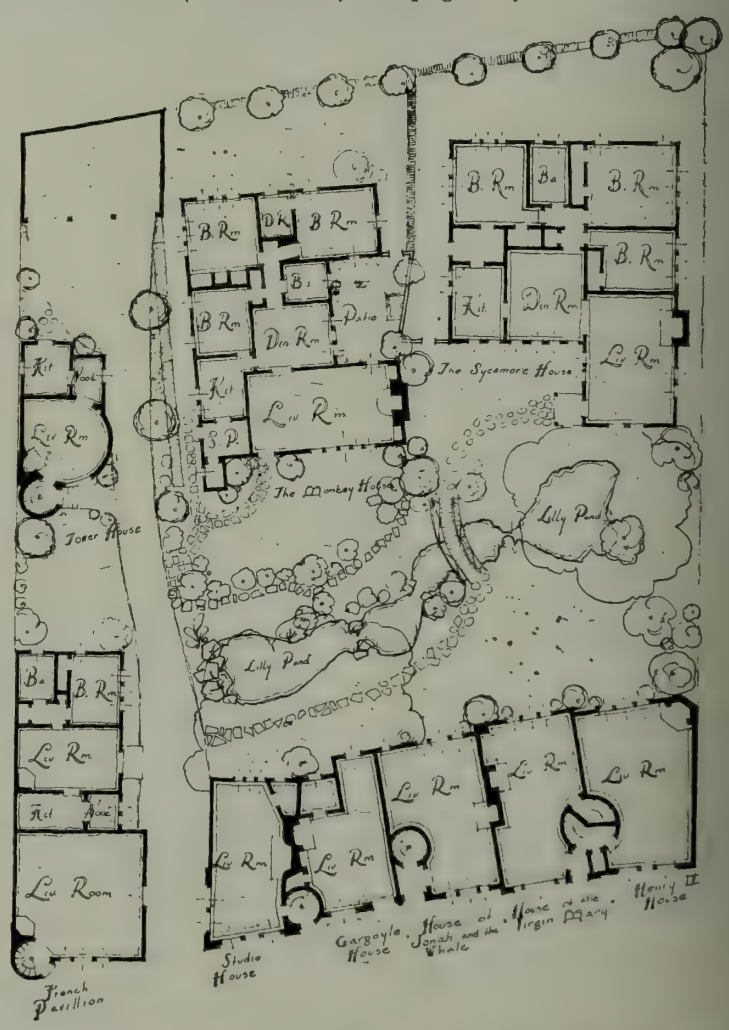
Uncommonly spacious, yet so proportioned as to prevent a suggestion of excessive size, the living room fills the whole lower story of the east wing except for the flag-paved porch enclosed by pointed arches which is reached by floor-to-ceiling doors in the end of the chamber. Similar openings give access to the terrace on the south. It is noticeable that, though the room is low and though the effect of lowness is increased by the two great oak beams that span the ceiling, the volume of light from three directions eliminates any feeling of close confinement.

Between the fireplace and the terrace doors stands a five-centuries-old English table. A deep davenport against one side of it

(Continued on page 87)

Two California Artists' Studios

(Continued from page 39)



Plan of the little California community where Adrian and Stuart Chisholm have their studios. The central garden, with lily ponds and bridge, is an important part of the plan. The two larger houses to the north have a common patio in addition. Comfort and gaiety are inmates of every house, for all are planned with large living rooms, spacious fireplaces and attractive views from every window. Pierpont and Walter S. Davis, architects

A Modern Western Home

(Continued from page 86)

faces the inglenook which is completely lined with polished oak. The fireplace is of stone and is set in a panel of textured and glazed plaster; its hearth is depressed below the floor-level. Over it hangs a landscape in oils in which the rich browns, reds, blues and greens of the decorations are epitomized.

One corner of the room is occupied by a davenport and coffee table and the occasional pieces usually associated with these. The piano is the chief item in another corner, a fine old lacquer cabinet in another, and a group of smaller pieces in the fourth. Among these furnishings are an old circular drop-leaf table brought from England for this room, and a bench, side-chair and smaller pieces of seventeenth century English make upholstered in antique needlepoint. The hangings are of crewel-work.

Some comment must be made upon another particularly well-studied bit of architecture. This is the stone staircase which ascends through an arched opening across the hall from the living room entrance. It is rather narrow, and enclosed, but its upward sweep is so gracefully curved as to render it equal in attraction to many a more imposing flight. Shadow-patterns amusingly suggestive of "The Cabinet of Dr. Caligari" play over its curved surfaces and intersecting angles, the light falling from a bank of tall windows near the second-story level. At its summit the stairway gives into a circular hall hung with colored costume-prints, and the passageways to the bedrooms in the three wings radiate tangentially from this circle.

It is interesting to observe in many houses and apartment-homes of the present day that architects and decorators, as well as their clients, feel that some sprightly fillip of modernism is *de rigueur* in the little powder-rooms that invariably are tucked behind some opening off the entrance vestibule. So, in the home of Mr. and Mrs. Glore, an oaken door gives, conventionally enough, into a little dressing cabinet. The first glance in signals a burst of brilliant color. Both walls and ceiling are surfaced with silver tea-paper. Doors, window-frame and wardrobes are painted orange. On the dark hardwood floor is a black fur rug. An irresponsible miscellany of birds and boughs, done quite in the style of the most up-to-date young men in Munich, relieves the silver walls with dashes of green, blue and vermillion. The miniature window is curtained with silver taffeta bound in orange. The only items of furniture are a dressing table and chair direct from the Paris Exposition of Decorative Arts. Both these pieces are entirely in black.



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Planting and Protection of Shade Trees

(Continued from page 70)

plied in accordance with the manufacturers' recommendations. This should secure a clean-up of the scale insects, besides acting as an ovicide, or egg-killing agent, for at that time of the year the eggs of most insects are in what is known as the cracked stage, i.e. the embryo insect is about to emerge, and the shell of the egg is more easily penetrated by a good contact spray. Oil sprays possess a great advantage over others in that they will get into every crack and crevice on the bark where an insect could lay her eggs.

Sycamore and oak trees in certain vicinities are attacked by a disease known as anthracnose which causes the leaves to drop prematurely. In those districts such trees should be sprayed with Bordeaux mixture when the leaves first appear in the spring, and again later in the year.

GETTING THE BEST OF INSECTS

In the spring of the year when caterpillars and beetles are destroying the foliage, the trees should be sprayed with arsenate of lead, and then—*and not before*— a band of tanglefoot six inches wide should be painted on the trunk some distance below the lowest branches. This band will prevent other insects from climbing up into the tree, and the trees then only have to be protected from aerial forms.

Another type of insect which is prevalent all over the world is the plant lice which suck the sap from the undersides of leaves causing them to curl up, and, in some instances, assume a mottled effect; these insects may be controlled by a nicotine spray.

The spraying of large, old trees cannot be effected with poor equipment, and the services of a professional tree expert should be enlisted. Usually the men doing this work will climb up in the trees, taking with them the hose from the power sprayer which ensures the trees receiving a proper application of the insecticide or fungicide.

Still another class of insects is the wood borers which bore into the limbs, twigs and trunks of trees, and these insects are difficult to control, particularly where there are a number of trees affected. In cases where there are only two or three trees, the most effective remedy is to point a piece of wire and pass it up the burrows, which should kill the borer. Locust and poplar trees are very subject to attack by these insects.

QUESTION OF PRUNING

Where trees have been improperly pruned, and the wounds left untreated, the wood will decay, giving rise to a cavity which requires treatment by a skilled tree surgeon. Such experts are not so numerous as the telephone and other classified directories would seem to suggest. Filling in tree cavities may seem to be expensive, but it is tedious work and requires a real knowledge of trees if the filling is to be a permanently satisfactory job.

Some trees have what is known as a poor trunk formation, where two main limbs form a sharp V-crotch. Sooner or later this type of tree will split unless protected by adequate bracing. Where the two central limbs form a U-shaped crotch, it is much stronger and there is less danger of the tree splitting.

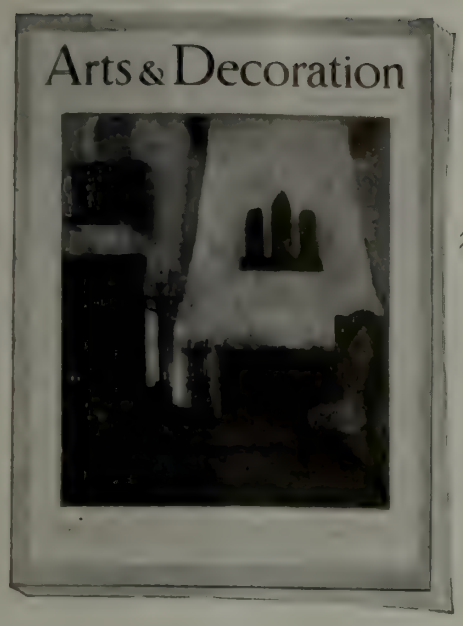
In cases where trees are too far gone to be worth cavity treatment, it is as well to have all the dead wood removed, and to have the trees fertilized in order to get as much growth out of them as possible. In the meantime, young nursery stock should be planted, and as the young trees grow up, the worst of the old trees should be removed. In this manner the general appearance of the property will be much better than if the old trees are left full of dead, bare limbs, or else cut down altogether.

The planting of lawns has not been incorporated in this article as the title scarcely covers that subject. However, it is unnecessary in planting a lawn on a sand dune to put seaweed on the top of the sand before putting on the clay; that would be an added expense which would only result in a large quantity of potash. Five or six inches of clay on top of the same should be quite sufficient to make a good lawn, the growth of which could be stimulated with one of the cheaper lawn fertilizers.

Garden Pathways

(Continued from page 80)

Pathways may be open and direct or mysterious and roundabout. In either case they distinctly alter the character of the garden. The shortest distance between two points is, we know, a straight line, but sometimes a curve is more desirable; sometimes even two straight paths are made to do what one alone could accomplish. For example, if the lovely vista of lawn and garden would be destroyed by the presence of a path cutting directly through the center, that expanse should be left undisturbed and two paths laid at either side instead, so that the view from the porch is unimpaired. Or a path may be simply wilfully perverse, taking a meandering course where an uncompromisingly straight one would be more efficient, for a garden should still be exempt from the demands of speed and time-saving that regulate our hurried lives elsewhere. Or a path may, if it wish, change its character abruptly, taking, let us say, a sedate, strait brick way to a certain garden gate, and then breaking into an informal stepping stone gait, or even abandoning both brick and stone in favor of the soft "give" of turf.



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Old Surrey Home in American Setting

(Continued from page 51)

brick, in the face of which is set a heavily paneled door in the Italian Gothic feeling so often found in the English architecture of the period. Framed in quoins of a composition material composed of local stone, finely crushed and mixed with cement, a consistent effect is obtained.

With a slight set-back, the brick wall carries across the front of the gabled wing. The main wall is broken by a group of English casement windows. An overhanging upper story rests on a massive oaken lintel, supported on wood corbels of the sort that lends such an interesting effect to the English work without marked effort. Jutting out from the gable, a charming oriel window is hung and there is a quaint dormer in the vestibule roof.

As an indication of the marked attention to detail paid by the architect are the ancient lantern hanging beside the door, the unique treatment of the especially designed copper leader head, the wooden grille in the entry door near the garage and the wholly lovely rail to the cellar stairs, an exquisite bit of wrought ironwork.

Equally varied, both in design and the use of materials, is the rear elevation, with double gables in the main portion, so very Elizabethan in spirit, as well also as the steep pitched roofs of the enclosed porch and garage. Built against the walls is one of the several huge chimneys, having three flues contained in separate shafts rising from the same base.

Like an afterthought is the narrow stretch of overhanging second story of willow siding, supported on wood corbels, between the chimney and projecting gable wing. Of primitive character, it adds a final touch of originality to a portion of the house invariably neglected by both owner and architect.

The effect of great breadth but of limited space in front is intentionally misleading for to fulfill the requirements of the average family of some means, namely, a long, low-lying house, cottagy in effect but with large rooms and ample closet space is, as every architect knows, a mighty difficult task. Yet, Mr. Hammond has provided all this and more in the Sheldon house, which though cottagy in appearance has rooms in the scale of a mansion.

The house boasts of fourteen rooms including four master's bedrooms, and four baths. Like many of the old English rectories where comfort is the main consideration, the space has been expanded to cater to the essential needs of the family. The arrangement is simple but comprehensive, the first and second floors occupied by living and sleeping rooms, the spacious third floor by servants' quarters, a children's playroom and storage rooms galore.

Through the Italian Gothic doorway, one enters the hall, noted for the same vigorous treatment that marks the exterior design. Graceful Tudor archways give access to the library beyond and the great living room on the left and a bright bit of harmonious color is lent by the floor of small multi-colored slate in red, gray and green that gives off vibrations similar to that of an eastern rug.

But dominating the whole is the charming semi-circular staircase that sweeps upward in alignment with the half dome of the ceiling overhead. Exquisitely lovely are the balusters and handrail, especially designed by Edmund Schulte Beckum of Bronxville, a sculptor and ironworker of forty years experience, that constitute a typical museum piece. The radiator grille, equally beautiful in its way, was similarly inspired by the veteran master in marble and iron.

The long front wing contains the living room and enclosed porch. With the exception of the library, the walls throughout the house are treated with white plaster, in a roughly troweled surface painted in oils in a pleasing combination of colors, the general effect greenish in tone. Of superb beauty is the fireplace of cut limestone with consols either side, a direct copy of the stone chimney piece in a manor house at Turkdean, Surrey, dated 1588.

Lighted front and rear and with the adjoining porch an integral part of it, the living room is as ideal an apartment as could possibly have been devised. The library has richly paneled walls and a handsome beamed ceiling of American walnut in natural finish, a wood used entirely for trim in the first floor. As the keynote of the decorative treatment, there is another huge limestone fireplace with English hobs and a typical carved overmantel.

Having a southern exposure with fine sunlight streaming in through the pleasant casement of small-paned double-hung windows, a vast library reposing on recessed bookshelves within easy reach, the bibliophile may browse to his heart's content. The arrangement of the second floor is most comprehensive with a corridor running the length of the house to connect the various suites. Rarely is a modern house found so extensively equipped with closets of every description, and such an abundance of storage space in addition to a real attic.

The treatment of the grounds with the quiet grouping of conifers, low shrubs and a few tall cedars to accentuate the beauty of the doorways, is in key with the utter simplicity of the design. A flagged terrace about the main entrance, pathways of broken flags or stepping stones take the place of a more formal treatment so that no single phase of the setting arises to break the complete harmony of the composition as a whole.

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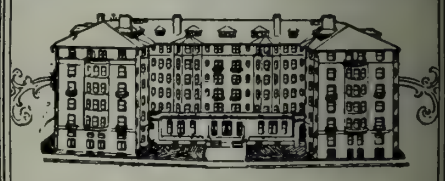
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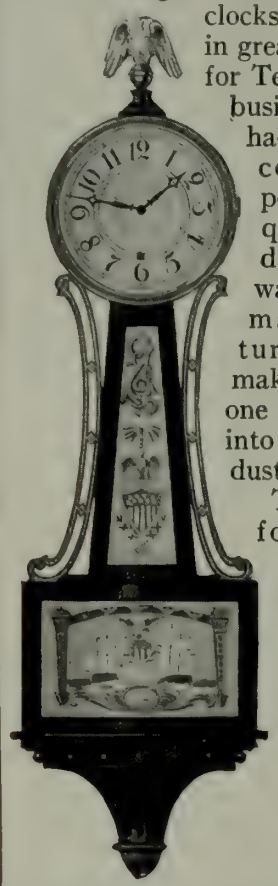
FLAMINGO NAUTILUS LINCOLN KING COLE BOULEVARD

Colonial Clocks with Decorative Charm

(Continued from page 53)

This "Yankee notion" of Terry's is known as a "Pillar Scroll-Top Case" clock. It has scroll work at the top and two slender columns on each side of the case. At the bottom is a little scroll cut base which, however, is often found broken off on examples today. On the glass below the clock face is a quaint scene or decoration.

The "perfected wood clock", as Terry sometimes called it, fulfilled all its designer's dreams. These clocks were made in great quantities, for Terry, with his business ability, had already discovered the possibilities of quantity production. He was the clockmaker who turned clockmaking from a one man craft into a factory industry.



A reproduction of an old banjo clock. Courtesy of the Seth Thomas Clock Co.

Terry made a fortune from his clock, and the eight-day timepiece with brass works was driven from market together with the grandfather clock. We may regret the passing of the beautiful tall clocks, but after all Terry's ingenuity allowed many more people to have timepieces in their homes than ever before. His scroll-decorated, picture-bearing clock had indeed a quaint simplicity and carried a suggestion of the great era of Colonial furniture soon to end.

Terry's idea of wooden wheels and his design of the case were used by other clock makers such as Seth Thomas "under licence from the Patentee", and the cheerful form was found in many a home in the early nineteenth century. We have also some of the tall clocks that Terry made before he invented his shelf clock and more than one New England belfry holds a tower clock with wooden wheels constructed by this versatile genius.

Associated with Terry at one time was another famous Connecticut clockmaker of the early nineteenth century—Seth Thomas. He paid Terry a thousand dollars for the privilege of making clocks with wooden works after the Terry plan, and the Seth Thomas clock shared with the Terry clock the honor of providing serviceable, attractive timepieces for the youthful but growing nation of the early nineteenth century. Today a large percentage of the old clocks discovered are those of these two indefatigable Yankee clock-makers.

The most usual pattern of an early period Seth Thomas shelf clock is the timepiece which he modeled after Terry's "Pillar Scroll-Top Case" clock. Later he put out a fine design with a flat, heavy cornice on the top and two thick side columns that rested on a heavy scroll base in the true Victorian style of the period. This clock had the day of the week, the name of the month and the date of the month indicated on the lower section below the painted glass door.

In many cases the work of these old clock-makers was carried on by their sons and sometimes their grandsons, and in a few instances their descendants are making clocks today. The Willards had a good start because there were three brothers—Benjamin, Aaron and Simon—who were all making clocks at the same time.

During this Colonial period and the early part of the nineteenth century clockmaking was a flourishing craft and the men so far mentioned were only a few of the clock-makers of that period. Wallace Nutting in his comprehensive "Clock Book" lists over 1200 clock makers of those times, the craft including many interesting and famous makers of timepieces.

Unlike other kinds of early American furnishings, these old clocks are comparatively easy to identify as to maker. Many of the tall clocks, as well as other styles, have the name of the maker on the dial. After 1800 the custom sprang up of also putting the name, along with directions of care and winding, on a printed slip inside of the shelf and wall clocks. These clock papers are themselves quaint af-



Reproduction of a Gothic clock. Courtesy of Seth Thomas Clock Co.

fairs with their detailed admonitions under "Directions for fetting up the lock" or "To keep this clock in order." Clock papers were never placed in grandfather clocks, but in the wall clocks and shelf clocks.



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Date	Day	Dayl't Saving Time	Steamer	Destination: Via
July 1	Fri.	11:00am	*La Savoie*	Havre: direct
" 2	Sat.	10:00am	*Minnewaska*	London: Cherbourg
2	"	11:30am	*Cedric*	Liverpool: Boston, Cobh
2	"	1:00am	*Homeric*	Southampton: Cherbourg
2	"	1:00am	*Pennland*	Antwerp: Plymouth, Cherbourg
2	"	11:00am	*Rotterdam*	Rotterdam: Plymouth, Boulogne
2	"	11:00am	*Ile de France*	Havre: Plymouth
2	"	1:00pm	*Leviathan*	Southampton: Cherbourg
2	"	1:10am	*Republic*	Bremen: Boston, Cobh, Plymouth, Cherb.
2	"		*Bremen*	Bremen: Cobh, Cherbourg
2	"	Noon	*Stockholm*	Gothenburg: direct
2	"	11:00am	*Franconia*	Liverpool: Cobh
2	"	Noon	*Cameronia*	Glasgow: Boston, Londonderry
5	Tues.	11:00am	*Stuttgart*	Bremen: Plymouth, Cherbourg
5	"	3:00pm	*Estonia*	Libau: Cherbourg, Portland, Copenhagen, Danzig
6	Wed.	5:00pm	*Mauretania*	Southampton: Plymouth, Cherbourg
6	"	1:00pm	*Duilio*	Genoa: Naples
6	"	1:00am	*Columbus*	Bremen: Plymouth, Cherbourg
6	"	12:10am	*Tuscania*	London: Plymouth, Havre
6	"	12:01am	*Albert Ballin*	Hamburg: Cherbourg, Southampton
7	Thur.	11:00am	*Martha Washington*	Trieste: Boston, Lisbon, Palermo, Naples, Patras, Ragusa
7	"	4:00pm	*Amer. Shipper*	London: direct
7	"	11:00am	*De Grasse*	Havre: direct
7	"	3:00pm	*Lapland*	Antwerp: Plymouth, Cherbourg
7	"	1:00pm	*Bergensfjord*	Oslo: Bergen, Stavanger, Christiansand
9	Sat.	Noon	*France*	Havre: Plymouth
9	"	11:30am	*Adriatic*	Liverpool: Cobh
9	"	1:00am	*Olympic*	Southampton: Cherbourg
9	"	10:00am	*Laconia*	Liverpool: Boston, Cobh
9	"	Midn't	*Aquitania*	Southampton: Cherbourg
9	"	1:00am	*Minnesota*	London: Boulogne
11	Mon.	3:00pm	*Braga*	Marseilles: Providence (R. I.), Lisbon, Piraeus, Salonica, Constantinople, Constanza, Jaffa, Beirut
12	Tues.	10:00am	*Thuringia*	Hamburg: Boston, Cobh
12	"	1:00am	*Berlin*	Bremen: Plymouth, Cherbourg
13	Wed.	Noon	*Geo. Washington*	Bremen: Plymouth, Cherbourg
14	Thur.	11:00am	*Roussillon*	Bordeaux: Vigo
14	"	4:00pm	*Amer. Merchant*	London: direct
14	"	12:01am	*New York*	Hamburg: Cherbourg, Southampton
14	"	Noon	*Gripsholm*	Gothenburg: direct
15	Fri.	11:00am	*Rochambeau*	Havre: direct
15	"		*Cristobal Colon*	Bilbao: Coruna, Gijon, Santander
16	Sat.	Noon	*Providence*	Marseilles: Boston, Azores, Madeira, Palermo, Naples
16	"	11:00am	*Paris*	Havre: Plymouth
16	"	10:00am	*Minnetonka*	London: Cherbourg
16	"	11:30am	*Celtic*	Liverpool: Boston, Cobh
16	"	11:00am	*Majestic*	Southampton: Cherbourg
16	"	1:00am	*Arabic*	Antwerp: Plymouth, Cherbourg
16	"	11:00am	*Volendam*	Rotterdam: Plymouth, Boulogne
16	"	Noon	*Pres. Harding*	Bremen: Plymouth, Cherbourg
16	"	Noon	*Caledonia*	Glasgow: Londonderry
16	"	12:10am	*Caronia*	London: Plymouth, Havre
16	"	11:00am	*Scythia*	Liverpool: Cobh
19	Tues.	Noon	*Conte Rosso*	Genoa: Gibraltar, Naples
19	"	3:00pm	*Lituania*	Memel: direct
20	Wed.	12:10am	*Berengaria*	Southampton: Cherbourg
21	Thur.	12:01am	*Deutschland*	Hamburg: Cherbourg, Southampton
21	"	4:00pm	*Amer. Banker*	London: direct
21	"	Noon	*Muenchen*	Bremen: Cobh, Cherbourg
21	"	6:00pm	*Byron*	Piraeus: Boston, Patras
23	Sat.	11:00am	*Veendam*	Rotterdam: Plymouth, Boulogne
23	"	1:00am	*Homeric*	Southampton: Cherbourg
23	"	11:30am	*Baltic*	Liverpool: Cobh
23	"	3:00pm	*Minnekahda*	London: Plymouth, Boulogne
23	"	11:00am	*Suffren*	Havre: direct
23	"	1:00pm	*Hellig Olav*	Copenhagen: Christiansand, Oslo
23	"	Noon	*Transylvania*	Glasgow: Boston, Londonderry
23	"	12:10am	*Carmania*	London: Plymouth, Havre
23	"	10:00am	*Samaria*	Liverpool: Boston, Cobh
27	Wed.	5:00pm	*Mauretania*	Southampton: Plymouth, Cherbourg
27	"	11:00am	*La Savoie*	Havre: direct
27	"	11:00am	*Roma*	Genoa: Naples
27	"	Noon	*Pres. Roosevelt*	Bremen: Cobh, Plymouth, Cherbourg
28	Thur.	10:00am	*Cleveland*	Hamburg: Boston, Cobh, Cherbourg
28	"	4:00pm	*Amer. Farmer*	London: direct
29	Fri.		*Manuel Arnus*	Pasajes: Villargarcia, Coruna
30	Sat.	11:00am	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
30	"	11:30am	*Cedric*	Liverpool: Boston, Cobh
30	"	10:00am	*Minnewaska*	London: Cherbourg
30	"	Noon	*Sierra Ventana*	Bremen: Plymouth, Cherbourg
30	"	Noon	*Stockholm*	Gothenburg: direct
30	"	Noon	*Cameronia*	Glasgow: Londonderry
30	"	12:10am	*Aurania*	Hamburg: Plymouth, Heligoland

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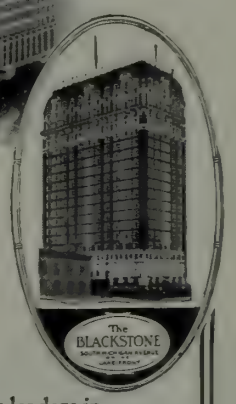
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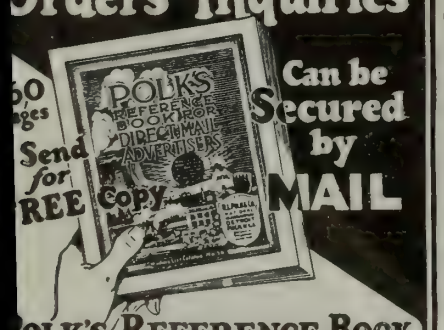
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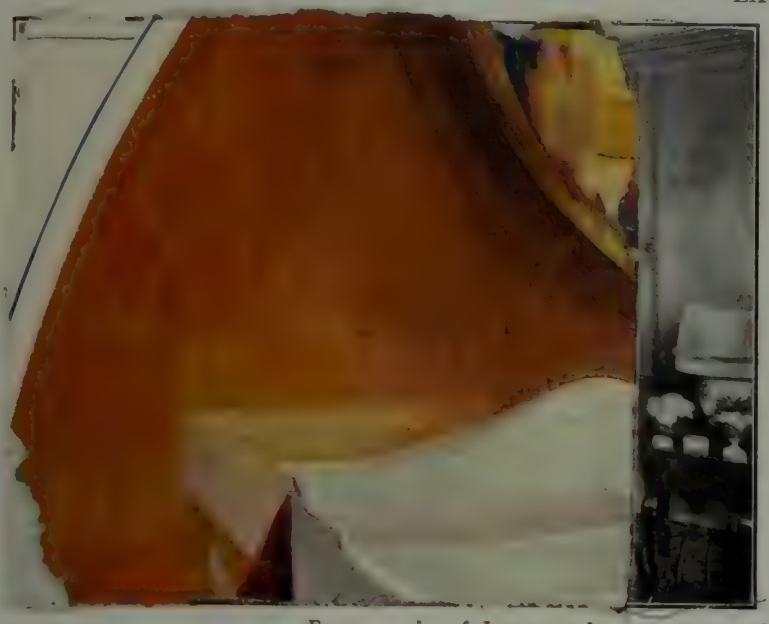
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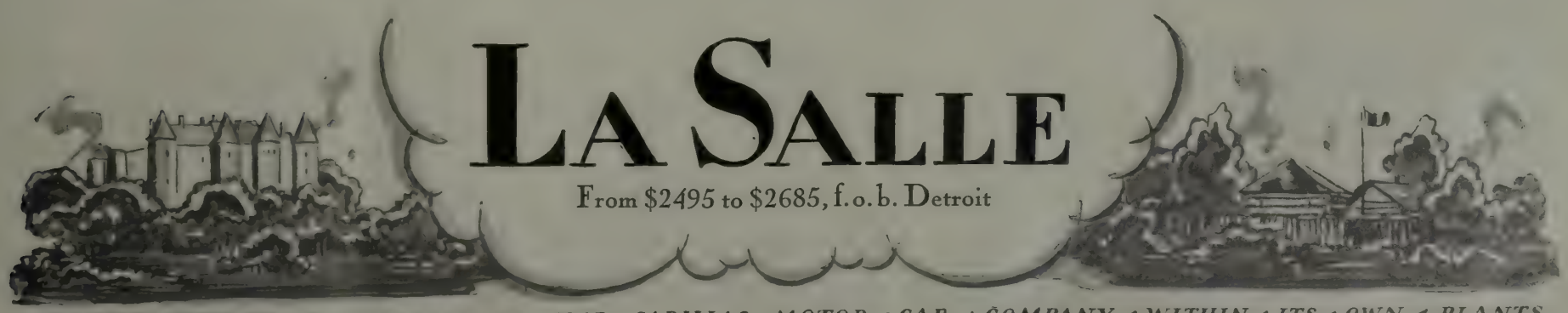


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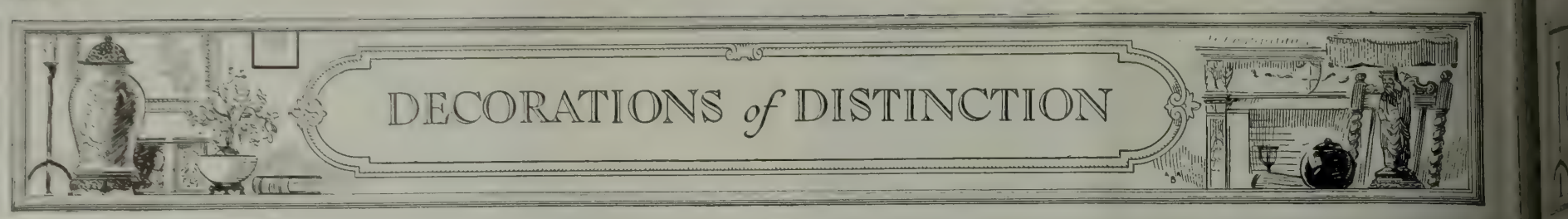
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Under the direction of ELIZABETH LOUNSBERY

THE comfort demanded by modern standards of living has brought not only into the construction of the home many new materials but has made the arrangement of the interior and its decoration direct expressions of beauty along equally diversified lines.

For those who have imbibed the Spanish spirit from Florida and California, Spanish furniture and all that goes with it, has been equally well provided for, here, as in the display of O'Hana and DeCordova, in the unusual surroundings of their downtown galleries, where the atmosphere of old New York offers a sympathetic setting. In this collection Spanish antiques have been assembled in elaborately carved "varguenos"—some showing the most beautiful inlay of walnut and ebony as in one with the coronet of a marquis, as the centre motif.

Other interesting examples are represented in a pair of carved three paneled Gothic back benches and "armarios" containing shelves and drawers, which make excellent pieces for the dining room. Sturdy portals with massive knockers and studded with huge nails for entrance doorways, are also to be had. A set of twelve outside window shutters each with linen fold panels and a door, is unique. An alluring array of copper cooking utensils offers further interest in the smaller decorative objects with XVIth century mortars, old knockers, some showing red velvet behind their open work designs; Talavera and Hispano-Moresque pottery; rarely beautiful church embroideries and Morocco leather cushions together with Morocco pottery.



Purple and yellow Morocco leather floor cushion with red pipings, 32" diam. 12" high, and pottery vase; Spanish walnut coffee table; XVIth century walnut and damask armchair with Renaissance embroidery and bronze mortar. Courtesy of O'Hana & DeCordova

The collector of authentic pieces of early English and French furniture will find several representative examples at the shop of M. M. Armstrong, among which a small Queen Anne walnut desk makes unusual appeal in its adaptability of size. A pair of Queen Anne hanging cabinets and a cabinet with a mirrored door are other examples of this period, equally notable. Among the French furniture a violet wood commode with brass inlays by Leleu is exceptionally fine, as is a large gilt frame Louis XVI mirror, in original condition.



Provençal sideboard in carved walnut, 8'3" long by 15" wide, 36" high. Contains shelves and three drawers. Courtesy of M. M. Armstrong

In the Closet Shop of Mrs. George Herzog the scope of decoration has broadened, for not only is the equipment and decoration of the closet now undertaken, but the general decoration of a house. The nursery, for example, receives special attention in the daintiness and suitability of its appointments, as in the painted decorations of an infant's metal icebox showing a snow scene in which two little chil-

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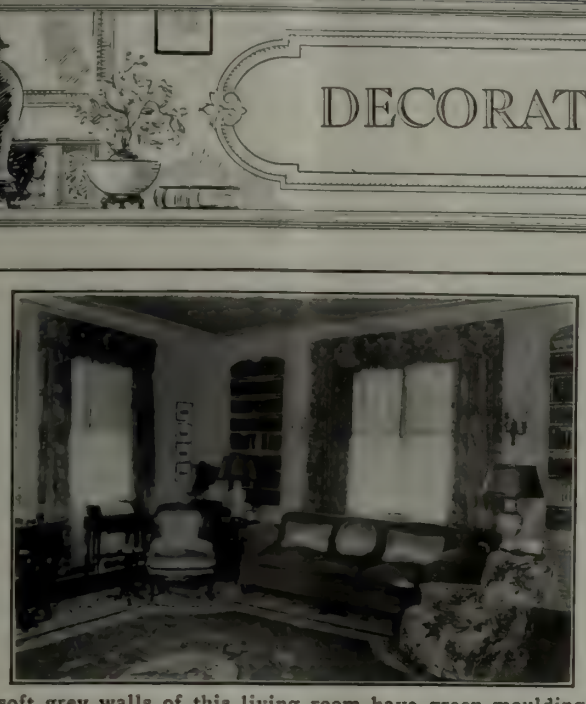
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The soft grey walls of this living room have green mouldings and gold ground linen curtains and chair covering bound with mulberry chintz. The Aubusson rug is rose and mulberry.

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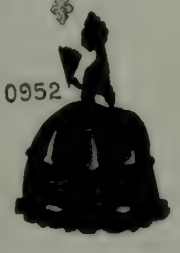
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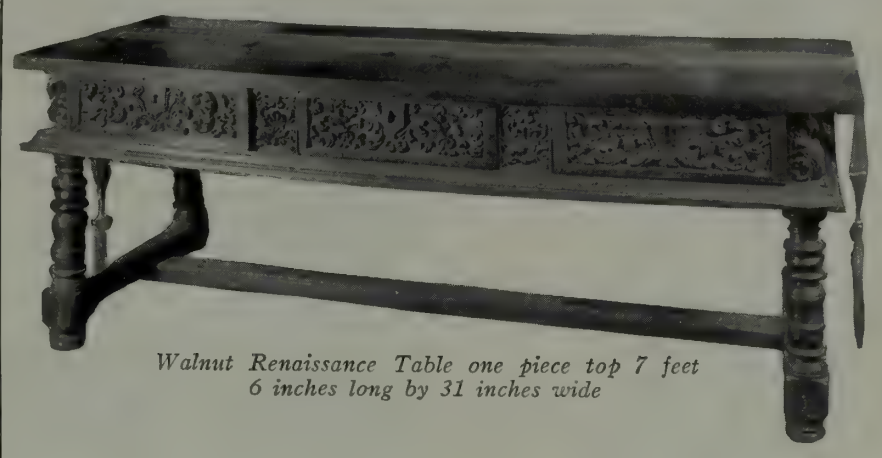
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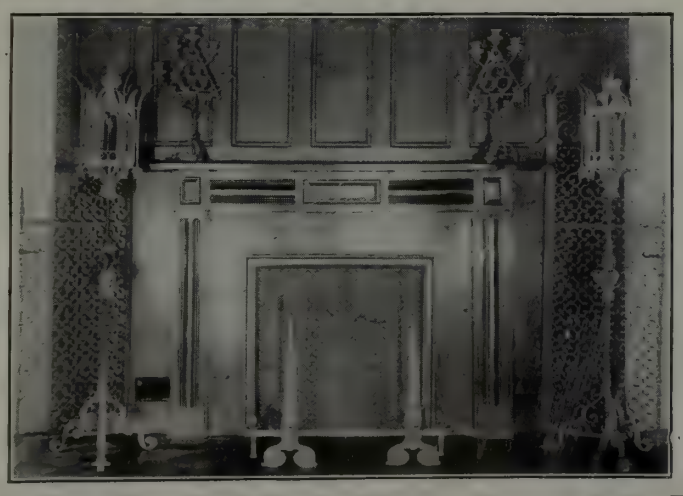
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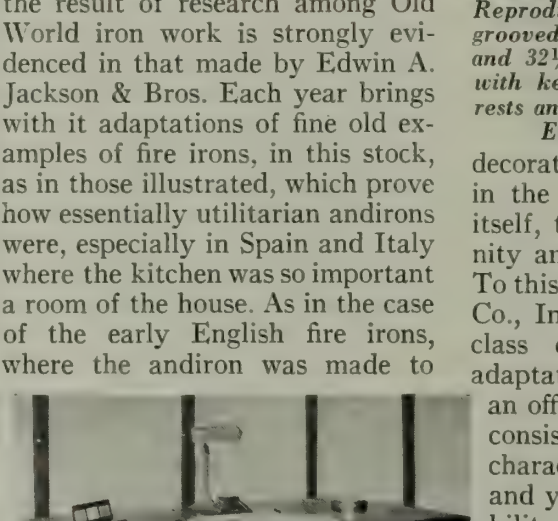
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Nest of mahogany gate-leg tables, 25" high. Largest oval table top 31". Courtesy of Mrs. George Herzog

dren are feeding birds. The top, toned a soft pink, is dotted with gold stars. A nursery frieze painted on oilcloth and cut out in graceful outlines depicts amusing nursery rhyme subjects.

In the matter of tables, Mrs. Herzog offers many new types that include one with a tray held by a double hinge that enables it to be closed down beside a folding base, when not in use, and another, designed for out-of-door use, that folds in half and may be carried about with a handle in the manner of a suitcase. There are also many conveniences for traveling, such as collapsible chintz covered trays and boxes for the dressing table, held by snappers, and pink and blue Argentine cloth sets comprising a dress cover, hat and shoe bags and a folding hat rest and hanger, all in a chintz bag.

To meet the demand of the season when the interest of the room is largely centered in the fireplace, the result of research among Old World iron work is strongly evidenced in that made by Edwin A. Jackson & Bros. Each year brings with it adaptations of fine old examples of fire irons, in this stock, as in those illustrated, which prove how essentially utilitarian andirons were, especially in Spain and Italy where the kitchen was so important a room of the house. As in the case of the early English fire irons, where the andiron was made to support a crossbar on which the roast could cook, the Spanish and Italian andirons had a similar rod and also cranes for kettles, holders for fagots, for lighting purposes, or to serve as plate rests.

Among the mantels especially designed by this firm, a Spanish mantel carried out in chestnut wood with wrought iron trim, rather than in cement or stone, is one of the newer features. The use of radiant fire gas with glass fuel in hob grates is another. Mail boxes with a swinging escutcheon over the lock, by which it is locked and unlocked; weather vanes, especially executed as in the instance of a bronze clipper ship in silhouette, are other interesting items.

With the growing proportions of modern business buildings and the effort that is centered upon their decoration, comes an equal interest in the appointments of the office itself, that it may reflect the dignity and comfort that it deserves. To this end, the William F. Wholey Co., Inc. have specialized in high class executive office furniture, adaptations of all periods, so that an office may be treated with the consistency that a room of similar character would reflect in a home, and yet lose none of its practicability.



Reproductions of old Spanish 22½" grooved andirons, in iron and brass, and 32½" andirons of engraved iron with kettle on swinging crane, plate rests and grooves for rod. Courtesy of Edwin A. Jackson & Bro.



Italian walnut desk, 6' x 40", of modified period design, suitable for office or library. Courtesy of the William F. Wholey Co., Inc.

Fine cabinet work showing quarter matched desk tops and sides, with distinctive hardware; chairs, cabinets, coat poles and all the necessary equipment are provided, with upholstered pieces, as well, in Morocco leather. The smaller accessories, also, including complete desk sets in metal and hand tooled leather with folios and picture frames to match

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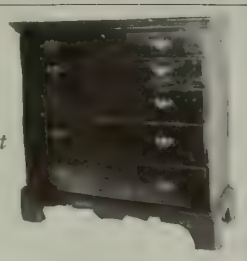
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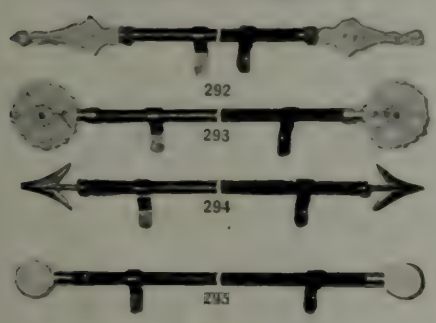
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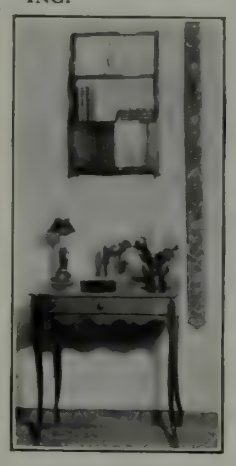
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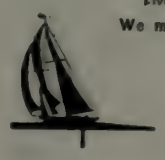
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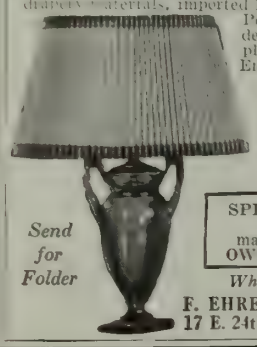
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Wallpapers that have an irresistible appeal not only for their pictorial effect but for the sheer delight of their coloring have become the study of Harriet Bryant. Charming bits that she has rescued from oblivion have now been reprinted and through exhaustive search she has founded endless numbers of lovely old papers, both in the finer XVIIIth century French papers, that were used in the early American homes of the more prosperous as well as the simple papers of the modest farm house, that denote the hand decoration of some beauty loving member of the household, such as were applied to the old fireplace boards.

A most important acquisition of Mrs. Bryant's comprises a series in tempera of scenic wall paintings on canvas by Samuel Waugh, all nine feet wide, depicting Lake Como and other European subjects together with Boston Harbor and the Battery, in remarkable condition, that represents some of the finest examples of this type of work extant. Other papers of small designs show the strawberry pattern; tile papers for children's rooms; "the Jumping Dog", a noted XVIIIth century French paper; several classical and toile patterns and a very lovely Chinoise in gold on a ciel blue ground.

Among the importations of Mosse, the most exquisite table linens in soft toned colored damask vie in beauty with those of rayon and linen, a combination accentuating the effect of satin, in Nile and champagne colorings. For the breakfast tray there are also the daintiest of cloths fringed in color with cross stitch motifs and for the breakfast table plaid linen cloths together with the basket weave peasant linen cloths. Dainty little refreshment napkins also, with embroidered motifs of ships, roosters or flowers on open work grounds may be had in all colors.

The ship again appears as the motif of the bath towel



French XVIIIth century wallpaper with cafe au lait ground and blue, mauve and orange flowers with brilliant green foliage. Also obtainable with white ground. Courtesy of Harriet Bryant

border. Another new pattern shows morning glories as the design for towels, bath mat, robe and face cloths, while bath sheets of pink, and blue chenille are most intriguing. In bed linen the colored sheets and pillow cases offer an equally tempting selection. Dipping tablets for coloring lace a soft yellow and others for dyeing any desired color without staining the fingers are also obtainable here. Blankets, too, of light weight wool for summer are shown in green, blue, orchid, yellow or pink plaids to harmonize with a definite bedroom color scheme and the softest and daintiest of silk covered comforters.

Guest towels are other items in house linens, either in all white or with colored embroidery that may be found in variety and for the kitchen and pantry heavy imported towelings that add a certain charm to an otherwise commonplace equipment. These are embroidered with the insignia of their use.



Handkerchief linen breakfast set with embroidered check border and cut-out monogram in orange or green with two 14" napkins. Courtesy of Mosse, Inc.



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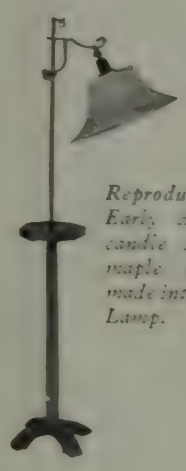
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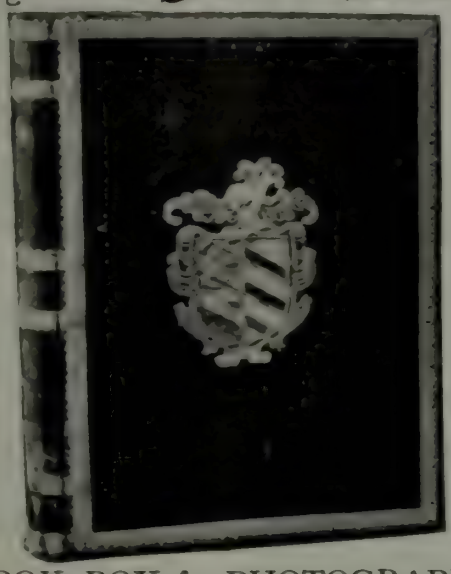
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LAKE MAGGIORE —*Lovely mellow coloring, the faint rosy tones of a sunset's afterglow on the snow-capped mountains, with exquisite tones of blue green in water and sky, make this panel particularly attractive. Photograph does little justice. One third section of entire length shown here. In very good condition. Size 9 x 72 feet.*

Old Wall Paper in Replica

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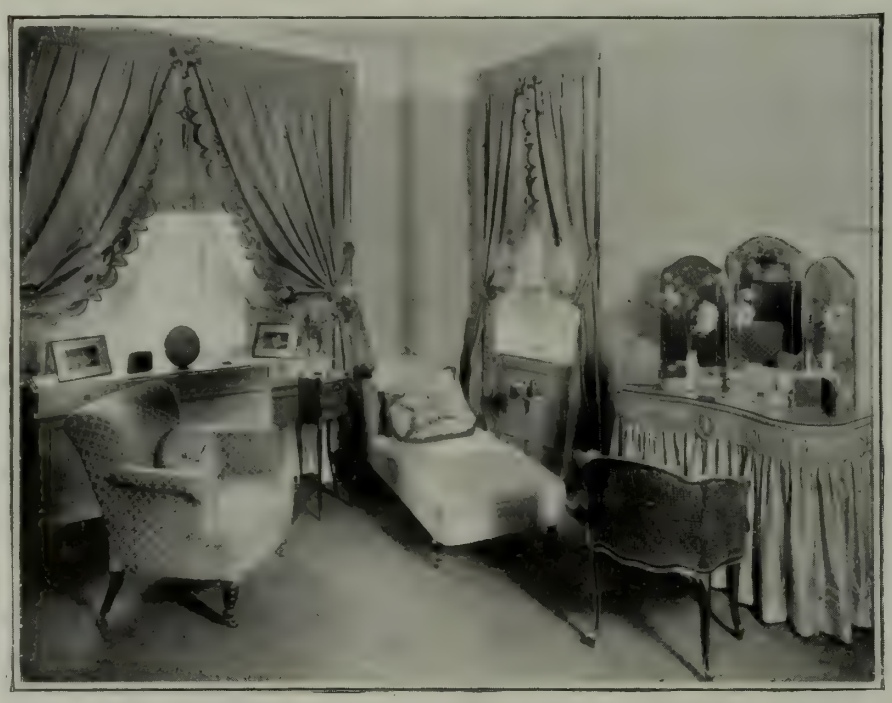
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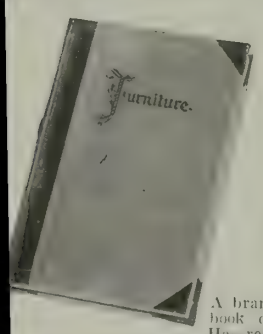
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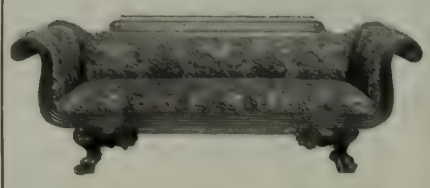
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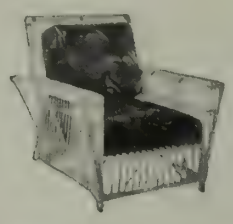
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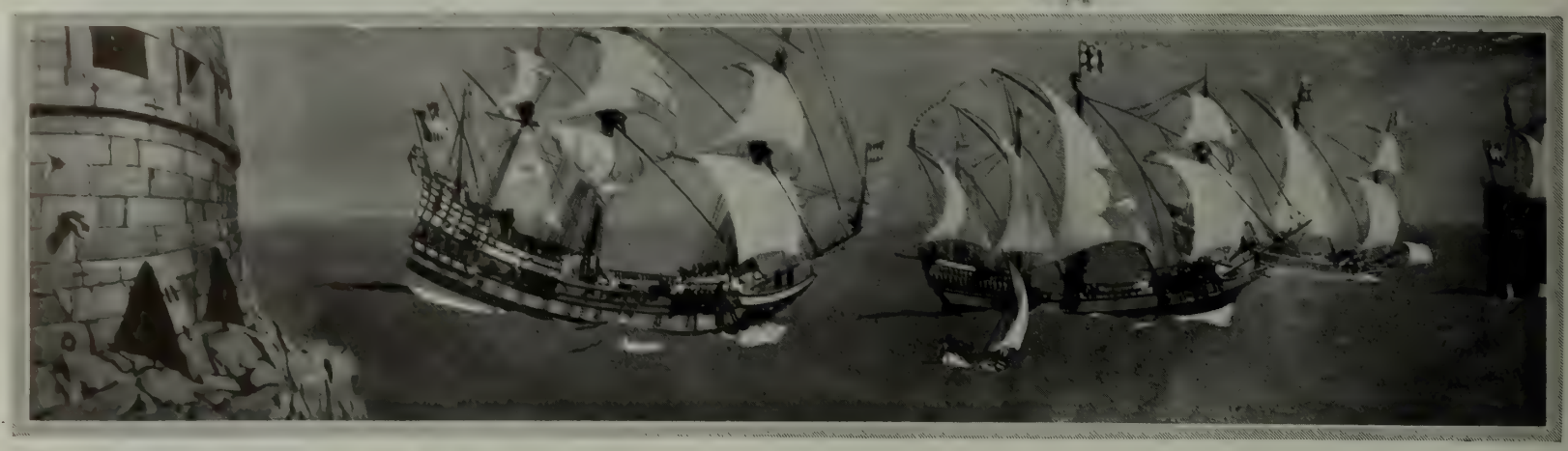
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AUGUST, 1927

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The Editor regrets that the photograph of the July Frontispiece was not credited to Amemiya

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Photograph by Drix Duryea *Hampton Shops, Decorators*

The dining room of the Villa del Canto, Henry Corse, Architect, is spectacularly beautiful, with its antique green satin hangings, a historical credenza, a sumptuous Spanish table and other antiques ranged against a gorgeous panoramic paper depicting scenes of ancient Rome

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
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Villa Del Canto On-The-Sound

Cast on Baronial Lines but Wholly Unostentatious This Romantic Italian Dwelling Built by F. W. Gurney on His Twenty-Acre Estate at Setauket, L. I., Has Both Architectural Distinction and Decorative Charm

Butler & Corse, Architects

By HARRIET SISSON GILLESPIE

Hampton Shops, Decorators

CROWNING a wooded peninsula on the twenty-acre estate of F. W. Gurney at Setauket, L. I., overlooking Smithtown Bay and Long Island Sound is the Villa del Canto, a romantic, rambling dwelling of typically Italian flavor, designed for the owner by Henry Corse, New York architect. Of palatial proportions, in extent rather than in height, it enjoys the distinction of the old Italian palazzios with none of the ostentation one often finds accompanying the later Renaissance examples.

Two stories in height with the square tower of earlier tradition rising above the roof line at the end, the Villa del Canto is permeated by an atmosphere of venerable age and the indescribable air of long occupancy. With its arcaded loggias, stone terraces, balustraded steps and walled courts, embellished in native detail, it shines in the reflected glory of another day, yet it is a wholly modern rendering of a traditional style.

It seems inevitable, because of its inseparable association with time honored precedents, that it should be enjoyed not alone for its architectural perfection but as an expression of typical color harmony. Through ancient wistaria vines festooning the ground floor casements that lead in the direction of every enticing vista, between the low interlacing branches of ancient forest trees, the mellow apricot-yellow walls, accentuated by the blue green shutters and soft taupe sash and the purplish tones of the red tile roof, glow in warm radiance, reflecting an indescribably lovely play of color across the facade.

In near perspective are gay parterres and formal flower gardens, the latter walled in after the Italian manner, that lend to the surroundings such a large measure of old world charm. Tall, conical cedars, blue spruce and the thick low shrubbery adjacent to the house strike a smart note of contrast against the stucco-coated stone walls and serve to bind the house and grounds together in harmonious accord.

Not only is the exterior richly expressive of the best Italian precedent but the interior, both architecturally and decoratively, is in full sympathy with the native elegance of this ingratiating type. To a great extent, the beauty and distinction of the setting are emphasized by furnishings of a rich and varied sort, assembled by the decorators so as to stress the peculiar refinement of old Italian interiors as well also as the splendor of Italy's historical fabrics and furniture.

Often, groined ceilings strike a mediaeval note or again, those of mellow Italian walnut, heavily timbered, such as the one in the dining room, inspired by a famous example, supply the preponderance of native feeling in the background. As widely varied as are the ceilings in expression the treatment of the floors is equally diversified being laid out in a series of remarkable and unusually beautiful effects. The floor plan on different levels provides pleasing perspectives and often, in a room entered a few steps down, embodies a sense of privacy and comfortable seclusion, a welcome feature in even a formal apartment.



Truly palatial is the entrance hall with old palm finished walls, groined ceiling and red damask hangings, a copy of the Chateau d'Aosta

Ushered into the main entrance hall with its old palm finished walls, groined ceilings and hangings of antique red damask, copied after the Chateau d'Aosta, one is immediately transported into a baronial past and throughout the succession of spacious connecting rooms, nothing appears to break the magic spell. The candle appliques are old Venetian and the Italian Renaissance cassone is mounted with two altar ornaments of peculiarly striking design. The Venetian flower holders were copied from old pieces in an Italian villa at Bologna. The floor of Pompeian red tile in herringbone pattern is carried through the main hall and connecting corridors of the Villa.

From the entrance hall one passes to a six foot balcony on a lower level overlooking the huge living room which is on a still lower level giving the feeling one finds in the villas of northwestern Italy. A Tuscan ceiling of heavy hand-hewn timbers covers the principal portion of the room but, at the extreme end, the height and size are broken by the groined ceiling of the alcove overlooking the Sound.

The superb fireplace, the key-note of the architectural scheme, is a replica of one in the Davanzati Palace. Above, on the wall, hangs an old cope of deep ivory illuminated in silver bullion, in tone with the ochre of the palm finished walls. No one feature is more picturesquely effective than the triple group of round headed windows, not a little suggestive of Palladio, piercing the wall to the left and a trifle above the fireplace.

Designed after one in the Doge's Palace in Venice, with exquisitely hand wrought iron grilles almost as ancient, it is not only sponsored by old tradition but bears the indisputable marks of genius in the refinement and delicacy of pattern and craftsmanship. Reflecting the same spirit and patterned on similar lines are the pictorially lovely iron gates in the door beyond.

Against walls of old gold, washed over with typically Italian greenish blue and rubbed down to a soft harmony of elusive tones hang rare old Flemish tapestries, and a pair of gracious old Italian mirrors. Here are gathered a collection of old pieces mainly of the Italian Renaissance relieved with a bit of Venetian furniture or a Spanish piece of lighter variety.

The draperies of the living room duplicate those in the hall. Rich old brocades and a profusion of red damask and velvet used in the furniture give variety of color to the Pompeian tile floor. The windows are hung with Fortuny prints and the lamps are old alabaster vases. A curious spherical lantern swinging from a quaintly designed bracket above the

door is but one of the many engaging details that unexpectedly claim one's attention in this amazingly interesting house.

The spacious proportions of the dining room, a copy of that in the Villa Pazzi, and its peculiarly engaging appeal are enhanced by the old scenic wall paper depicting the scenes of ancient Rome, the whole glazed to an old Italian walnut color. This delectable panoramic wall covering, dating back to the 17th century was made in England and is one of but two, or possibly three, of the original block prints that have survived. It is the only one having the same captivating coloring, of soft old browns, the others being done in harmonizing shades of blues, greens and dull reds.

Miss Gurney's boudoir, done in soft old pink and mauve with ceiling and window trim inspired by an old room in Florence; windows command view of the Sound

Next to the wall treatment, the handsome timbered ceiling, inspired by the famous example in the Davanzati Palace noted for its structural elegance and the ornamental treatment of the massive beams, supplies the strongest element of attraction. Here the terazzo floor is done in old brown and yellows relieved by green. The note of green is repeated in the hangings of antique satin. The chairs are covered in old Genoese velvet of a dull brown color suggesting dregs of wine. The credenza is a direct copy of one in the Kaiser Frederich Museum in Berlin. With the table, which is of Spanish origin, two consoles are used to enlarge the "table boarde" as hospitality demands.



Cool and refreshing is the Venetian guest room with apple green glazed walls, floor covering and taffeta draperies in French rose and an antique Venetian bedspread

None of the second floor rooms, superlative as they are in treatment and beauty of location, affords greater attractions than Miss Gurney's boudoir with its innumerable windows commanding a magnificent view of the

The height and size of the living room are broken by the groined ceiling in the alcove end overlooking the Sound





blue waters of the Sound. The square bay is unusual both in design and treatment. The casement windows are divided by classic pilasters that rise to meet a painted frieze done in motifs strongly suggestive of Pompeii but which, as it happens, were inspired by an old Renaissance design.

The room is done in soft old pink and mauve velvet, repeating the note of the detail decoration in window trim and ceiling which were copied from an old room in Florence. The ceiling, an exact replica of an old decoration is in gold, brown and Pompeian red, while the variegated colors in the tile floor are repeated in the brocade of the pillows and the comfortably modern chairs.

Infinitely alluring is the Venetian guest room with its walls done in glazed chintz in refreshing apple green and with French rose accompaniments. Both the floor coverings and the taffeta draperies are of French rose. The bedspread is antique Venetian. Merely the high lights may be sketched in a brief description of Mr. Gurney's delightful Long Island home and only those who have penetrated the romance and mystery of its native prototype in the walled seclusion of the Italian hills can fully appreciate the radiant charm of the Villa del Canto, although to the artist's eye even a superficial glimpse reveals a measure of its diversified attractions.

It is particularly interesting to know that the Gurney house is in no sense an adaptation of existing styles but is an authentic example of 15th century architecture. Not only in plan and detail but in the peculiar quality of its textural surfaces Mr. Corse has followed traditional precedents as embodied in the typical Italian villa of centuries long past.

The type was selected because the location itself invited a house of this nature. The native elements of the environment, the rugged character of the site as well as the pictorial beauty of the scenery on the north shore of Long Island favored, to a great degree, that in certain sections of Italy where are to be found so many delightful relics of the early Renaissance period.

The plan is symmetrical, the house being laid out in the shape of an H with a broad forecourt to the east, where the driveway leading from the entrance to the estate sweeps up and encircles the formal doorway, and on the east enclosing a cortile. This aspect commands a superb view of the surrounding country, comprising in extent all the rich and varied qualities for which this portion of the Island is famous.

The low rambling character of the house is dominated by the piquant hooded chimneys and the square tower with its charming enclosed loggia, open to every passing breeze. Stretching out 150 feet along the crest of the promontory, with innumerable wings open to the sun and air, it is ideally located. The important first floor rooms are large and spacious, comprising in the lay-out the entrance hall, reception room, living room, library or music room and dining room with, in addition, an extensive service portion beyond. The upper story contains eight master's bedrooms and their accompanying baths.

Sympathetically ensconced as the Villa del Canto is in its arborial setting there are still further improvements in mind for it is the owner's intention to ultimately carry out a comprehensive landscape architectural plan including swimming pool, tennis courts, rose garden and innumerable other piquant features to round out the character of an Italian villa of strictly native type which will have also many American comforts.



Old Flemish tapestries, rich old brocades and velvets give variety of color to the Pompeian tile floor in this detail of the living room



The massive fireplace in the living room, a replica of one in the Davanzati Palace is a notable feature as well as the triple arched windowswith ancient iron grilles,acopy of one in the Doge'sPalace

Photographs by Dorix Duryea

i g h t — nong the st novel of III century vices in le silver s the "pota- ring". Many these inter- t i n g l y ought rings re of Irish ke. Cour- y of the tropolitan useum of Art



Center — No more sumptuous dining room ornament exists than a covered cup of heroic size in silver gilt, displaying the masterful workmanship of Paul Lamerie. Courtesy of the Metropolitan Museum of Art

Antiques As Decoration

The Graceful Form and Rich Patine of Old Silver Lends Itself with Happy Adaptability to Every Distinguished Interior. Fourth of Series

By RUTH LORD JENKINS

T has been the good fortune of art-crafts- men of past centuries to create silver craftwork so beautiful in design, ornamen- ion and color that modern masters in this d affirm that they find their highest inspira- n in these old world examples.

Thanks to the intelligent perseverance of ctical collectors of fine old pieces, and to discriminating inventiveness of the leading dern silversmiths, a present day host and telaine find themselves selecting and apply- silver craftwork as decoration with very eeable results.

Suppose their problem to be that of equip- g with old silver a dining room having a ne fireplace, latticed windows, beech or lnut gateleg table, carved oak settle and eel-back Windsor chairs. Here is a mingling Jacobean with Georgian examples, a com- ation of yeoman with simple manorial es, which seems at first discouraging. The tude, very fortunately, is wider than the ateur in silver may imagine, for even the st quizzical of professionals will hardly de- nd of an interior in daily use an absolute iod coincidence among the various articles furniture, and between the furniture as a le and objects of decoration and utility. ere period logic, so properly applied to the ibition rooms of museums, now gives way ar as practical domestic interiors are con- ned before the standard of charm in com- ation with general suitability and usage. he table of a le seventeenth ighteenth cen- dining room , may be dec- ed quite con- ntly with two- dled loving- of moderate and plain sur- consistently, use the loving- has persisted terruptedly the days of econd Charles e moment of printing; con- ntly, because was in con- use by the modestly d of Stuart

as well as XVIII century sh silver lends with easy ability to the ation of a for- planned gian dining room



and Georgian country squires. English silver dated earlier than 1688 is rare indeed, the civil wars having sent the mass of old beakers, cups and trenchers to the melting pots of Cavalier and Round-head. For this reason the pieces earlier than William and Mary are prohibitive in price for the average prosperous purchaser, therefore plain loving-cups of late Stuart or Georgian make are suggested in a room of this simple type. Silver tankards bearing dates from 1688 to as early as late as 1780, or thereabouts, would make appropriate mantelshelf decorations for this type of dining room but are a trifle too robust for ordinary table decoration. Silver goblets and stemmed wine-cups are graceful in the extreme but are too grandiose in expression, no matter how plain in decoration, for a simple farm-



Rock crystal and silver-gilt have been combined by German craftsmen of past centuries so as to form ornamental cups of amazing beauty. Courtesy of the Metropolitan Museum of Art

manor interior. When not in use as dining-table accessories, the two-handled loving-cups might be placed with good effect on the top of a sturdy club-footed side table, surrounding one of those capacious old silver notched bowls called a "Monteith." Why a "Monteith?" It is so called after a highly individualized Scot of the reign of William III, who, in that day of straight bordered coats, wore his coat-hem notched. A Queen Anne silver Monteith, deeply indented of border, embossed with vertical fluting, and adorned with circular medallions and ringed handles, would lend itself gracefully to this old world dining-living room.

There is still another quaint contrivance which would be in keeping here, a silver potato ring from two to three-and-a-quarter inches in height and from six-and-a-half to eight inches in diameter, its contracted waist and solid rims giving it the appearance of a gigantic napkin-ring. A potato ring such as this was once in common use as a support for a large shallow wooden bowl, which served as a container for the steaming potatoes



Center—The soup tureen of a past era now serves as a sideboard ornament, or, with cover removed and filled with flowers, as a most effective centerpiece

of the daily dinner-table. These potato rings were made extremely attractive by means of embossing, chasing and piercing. On many of them farm scenes were depicted with great charm,



and the possessor of a dining room of primitive expression could hardly select a more appropriate centerpiece than a wooden bowl fitted to, and placed upon, one of these old silver supports. Filled with colorful fruit, such a receptacle is a gratification to the eye as well as to the spectator's sense of suitability. A bowl of early blue and white Delft filled with gay garden flowers would be no less effective upon one of these decorative silver rings. A dining room of a simplicity such as this may be lighted by pairs or sets of four silver candlesticks of plain pattern, but hardly by candelabra or sconces.

Set out in this fashion with objects of unpretentious grace from various periods, this room would express, none-the-less, an historic veracity, for it would embody the very spirit of the old-world dwelling transmitted from father to son, with its gradual accumulation of furniture, utensils and ornaments, each valued for its intrinsic usefulness, beauty and association and kept on, from decade to decade and century to century as a part of the routine of daily life, without misgiving or debate.

The beautifully turned and moulded tables, cupboards and chests, the elaborately carved and paneled chairs of Jacobean workmanship offer such congenial material to the host whose taste is somewhat sumptuous that many handsome modern interiors boast dining rooms equipped with these fine old pieces. How to set out this stately Stuart cabinetwork with appropriate silver is a question that demands much careful consideration before its answer can be put into execution. An owner whose habit of thought was formed during the "period" inspiration in interior decorating will probably prefer to place upon his Jacobean cupboard or sidetable a centerpiece in the form of a William III mammoth porringer, its lid surmounted by a high-standing acorn finial. This may be flanked by Queen Anne coffee or chocolate pots, polygonal or plain, while the earliest of eighteenth century candlesticks, with octagonal bases and shafts and incidental faceting, would make admirable end pieces.

Again, a Monteith of late William III design, with deeply fluted bowl, strikingly notched rim, and mask and gadroon border, may serve as the central interest on a Jacobean sideboard. This may be flanked by small, plain Queen Anne tazze. A tazze, one recalls, is the shallowest of bowls resting on a high stem and wide-spreading round foot, those bowls so pitilessly parodied by the heavy crockery or glass cakestands of the caterer's window. In Queen Anne silver of rich color and masterly workmanship, however, a tazze is a delightful object, especially when surmounted by a plain silver tumbler-cup. Three branched

Silver, depending for its charm on beauty of outline and the rich sheen of undecorated surfaces, blends harmoniously with an old-world dining room of simple expression. Courtesy of the Brainard Lemon Collection

Left—Gracefully branching candelabra placed on either side of a central covered dish with striking finial and heraldic device, form an ideal arrangement in silver for a later Georgian hunting board. Courtesy of the Brainard Lemon Collection

polygonal and faceted candelabra would form perfect end pieces for such an arrangement as this. The expanses of plain surface in these last mentioned examples of old silver, their angular shape and skilful faceting show the sheen of the metal to the greatest advantage under the play of light, while their simplicity of design is especially pleasing when contrasted with the abundant moulding and carving of Jacobean furniture.

The collector who wishes to have the pleasure of using constantly his old silver as well as owning it, will be wise if he centers his efforts on the accumulation of Georgian pieces. A far greater range of articles will be available to him, and, moreover, he will find that almost any of the objects in silver made under the four consecutive Georges lends itself with easy adaptability to decorative combination with other silver of the century-long period. There are, of course, certain period coincidences between silver and furniture that the usual owner prefers to heed; it may please him to place in his late Chippendale room an ornately repoussé tea-kettle or hot-water urn, or an architectural silver centerpiece devised after the lines of a Chinese pagoda; or, again, in his Adam interior, urns and tea-service of severely classic inspiration. Yet in the most notable of



The charm of pierced silver is delightfully apparent in a high, épergne of XVIII century workmanship. Courtesy of the Metropolitan Museum of Art

private English dining rooms a huge globular or ovoid hot-water urn, no less than rococo in its florid ornamentation, is sometimes seen upon the austere mahogany surface of an Adam sideboard, the plain support setting off most

(Continued on page 78)



The Naive Charm of Mexican Hand-Made Tiles

Their Primitive Colors Add a Brilliant Note to the Spanish House or Garden

By MARC N. GOODNOW

ONE who has had the opportunity of following the evolution of Mexican hand-made tiles, from the receipt of the yellow clay to its final issuance from the crude oven as bits of charming decoration for the house and garden, is a little lacking in decorative feeling if he does not experience a sense of sympathy for the toilsome devotion which they represent.

For their freedom of design, depth of tone and artful irregularity, although altogether delightful, are distinctly misleading. Like the sentences of a well written story, they seem to flow freely, easily conceived and aptly put together. But, in truth, "hand-made" hardly describes the process of their manufacture, such is the care and zeal lavished upon them by the native tile-maker.

Normally, from ten to twelve weeks are required for the creation of a Mexican hand-made tile—long weeks of constant hard work with expert handling and watchfulness from the time the clay is lifted from the pack burro until it is painted, fully baked and ready for a market that brings its maker from 25 centavos to a single peso. And if there is rain or unusual dampness in the air during the process, the work of the zealot may not only be delayed but ruined.

The Mexican-Indian, who learned tile-making from the Spaniard, who in turn was taught by the Moor, continues the art in the spirit of his forbears. He even imbibes, one might say, the elements of his trade from his mother's breast. For it is not uncommon to see a Mexican-Indian mother, with one child in her lap and two or three toddlers close by, engaged in the painting of tiles and pottery. Often they begin painting at the age of two or three years, too young, one would think, to be trusted to handle a delicate tile or pot, much less to paint free hand. At 12 a boy or girl may be proclaimed an artist, having developed the ability to juggle tiles and pottery with swift, dexterous movements, the while he brushes on his colors in a way to make one marvel.



The fanciful design of this fountain panel in the A. I. Root garden, Los Angeles, is particularly delightful. Carleton M. Winslow, Architect. Photos by Mott



An attractive use of Mexican hand-made tile is seen in this doorway of the J. Findlay Torrence residence, Pasadena, California. Wallace Neff, Architect

But the art that shapes and adorns the hand-made tile begins long before the color-painting stage. Even while the clay reposes for days in watery solution to settle its impurities, there is a solicitous hovering about the contents of the vat in fear that something may happen to the precious clay to render it useless or impair some one of its many essential qualities.

In the sweetening process that follows, in which the clay is allowed to stand while the water drains off or evaporates, the same devotion is maintained. And then for two weeks the doughy clay is kneaded by hand and tramped by foot to work out any remaining sand or grit that might cause an imperfection in the completed product. This refining process is the culmination of long, tedious hours and days of toil, but it is necessary to bring the sticky mass to that purity and consistency required for moulding by hand into a rectangular form made from a heavy root, which gives the tile its shape,

size and thickness. Otherwise it would be unworkable.

In curing, each tile is stood upon its edge and turned every day—a routine task, but one that is rigid over a period of from four to six weeks. Unless the uncured tile is of a certain consistency it will curl and this tendency causes the further necessity of laying it flat upon the ground to straighten out again.

Eventually, then, the tiles go to the painters to receive their pattern and color, an operation that surprises one not prepared to witness the very simple artistry of these highly skilled people. With deft, free strokes the mineral paints are brushed on with a dexterity of free hand work that any painter might envy. Stencils are never used, each tile of indentical pattern being brushed in with no other aid than a skillful hand and a pair of eyes that copy from a model with an accuracy that is often amazing.

There is, of course, a slight irregularity, just a shade of difference in the patterns, but this is really an outstanding charm of the Mexican hand-made tile. No machine is used in its manufacture except, perhaps, a potter's wheel. Mixing, moulding, curing, painting—all are done by hand.

As to its pattern, the tile may be a single unit or one of a series of similar patterns, or it may be one of a number to be used in a large wall panel or in a garden wall or fountain. Or it may be a part of a decorative painting with a religious motif. In this field of tile panel work the Mexicans are particularly adept and one finds many choice replicas of famous paintings, such as the Madonna and Child, St. Teresa, La Soledad, the Annunciation, the Crucifixion and other subjects equally well known and well liked as wall pieces.

The colors attain bold, rich contrasts, with a strongly marked tendency toward brilliant blues, yellows and greens, but with more delicate tints and shades as well.

(Continued on page 100)

The Madonna and Child is the theme of this fountain panel in the garden of the A. I. Root house, Los Angeles. Carleton M. Winslow, Architect



Against the white wall of Miss Anna Desmond's Spanish house in Los Angeles, the colors of the wall panel behind the pool stand out vividly. Carleton M. Winslow, Architect. Below



Two of Gifford Beal's Finest Paintings

Canvases Recently Exhibited in New York in Which Imagination, a Lovely Sense of Color, Fine Composition and Technical Mastery Are Combined in Rare Degree



In "Spring", one of Mr. Beal's best liked paintings, a mother and child, dressed in the lovely absurd fashion of the 'sixties, are poised on a windy hill top against a radiant sky. The treatment of the sky is particularly fine and the composition admirable

"Old Salem" is faintly reminiscent of Manet's vigorous, singing style of painting groups in motion—his Paris cafe scenes, for instance. In the subject matter of Mr. Beal's canvas, he has captured the very spirit of the great days of the old New England port



Courtesy of the C. W. Kraushaar Galleries

A Garden Transformed by Terraces and Rockery

The Building of Walls and Placing of Boulders Have Worked a Miracle in the Beautiful Gardens of the Franklin Simon Estate



A view from the front door of Franklin Simon's house, descending from a grass terrace with a walk of broken stones, down stone steps to an annual garden with a pool, down another flight of steps across a stretch of lawn to the rockery, which is shown in greater detail below. The terraces were constructed by the building of two retaining walls, filling behind them to the elevations shown. From the house the garden spreads before one as a charming vista, and the gentle slopes are an invitation to the beholder to explore the paths and byways



Where the rockery now stands was formerly nothing but open lawn. The rockery was created by carting in large boulders and leaving crevices between them to permit planting. Through the rockery is a winding path of stepping stones, which trails between plantings of all types of rock evergreens and rock perennials. These photographs were taken about a year after the work of transforming the garden had been undertaken

Thornley Martin—Landscape Architect

Photographs by Amemiya

Isadora Duncan!

What She Hopes to Achieve in the Future

By MME. YORSKA



Photograph by Arnold Genthe
Isadora Duncan, from a photograph taken when she was last in America

WHEN friends of Isadora Duncan asked me to write about her for the American press, I answered: "I am ot great enough to write about this great oman. Carlyle is dead; he could have done "

"But we want you to do it, because you love r so," they said.

"Yes, I love her."

I remember, better than I remember anying that happened when I was a young girl -except perhaps my first encounter with ugène Carrière in whose studio I met her—e day, her face and name rushed to my consciousness. I had nocked at the door of Carrière's at, as usual with a beating heart. could never approach that sanctuy of poverty without a desperate fort to choke down emotion. In at little house in Montmartre, the tist worked in happy silence with s adorable ones, wife and mother, l dressed in black wool, children ithout toys but faces beamg with affection for their great one. Isadora stood by the humble aster and his friend, the quiet etchnikoff of the Institut Pasteur. ne was even more still than these vo. I have never seen any American rl look so shy as she did that day. aking me by the hand, as one takes child to bring him nearer to someing one wants him to admire, ugène Carrière said as I stood gazg at her: "C'est Isadora Duncan." hen, a silence to frame that name. Suddenly, Carrière who usually oke very low, proclaimed in a ep, loud voice: *"Cette jeune méricaine va révolutionner le onde."*

I would have accepted the proph- anyhow, for I knew that Carre never passed a judgment that d not arise from those depths of eling wherein no mistake can be ade. But something else also conced me he had spoken the truth. ears of gratitude were streaming wn Isadora's face while she lisned to his words.

Ten years later, I saw her dance the first time. I had no difficulty recalling Carrière's words. She d made true his predictions.

I thank God for having seen her nce, as I thank Him for having en me eyes to see the trees and stars. She seemed to grow out of the sic as prayer grows out of the soul. th lifted arms, she touched the invisible sky. isible? No, for one could see it was blue as held it in her arms She burnt music o sculpture . . . She painted with gesture . . . modeled in the passing moment statues of self that were as worthy of immortality as se of Michelangelo. She used sound as he d marble . . . Dancing among her pupils, really seemed like a graceful ship followed playing seagulls.

America! are you not proud to think that woman of genius came from your fragrant cific coast, to teach the world that one it, a flame with love and beauty, could set globe on fire?

Young America has provided our century with an artist as great as Sarah and Duse, flowers of an old civilization. We must admit that this one who hailed from young America achieved something that nobody before had accomplished, for she held the public at her feet wherever she appeared without the aid of any manifestation of tangible splendor. She depended only upon the glow of her spirit for success.

"Clothes do not matter, age does not matter", she said to me the other day—"Those poor creatures who have their faces lifted, cannot they understand that it is only by lifting the spirit that one's Art can reach the public's heart?"

And how she reached it! Janet Flanner, in a recent article in the "New Yorker," recalling the frenzied audiences screaming out their love to her, writes:



Photograph by Arnold Genthe
Isadora Duncan in the flaming red draperies in which she danced "Le Marseillaise" at the Metropolitan Opera House

"She moved across the stage, head reared, eyes mad, scarlet kirtle flying to the music of the Marseillaise. She lifted from their seats people who had never left theatre seats before —except to get up and go home."

Her success proves that humanity taken as a mass can be moved by pure art. We owe to her the idea that is slowly progressing behind the repeated failures of "expensive shows", that the people of all nations are beginning seriously to demand of the stage something more than well-dressed actresses, exhibitions of facts, sex-hysteria and costly furniture.

America, do you realize the extraordinary thing this woman has accomplished with her art?

Will you allow her creditors to snatch away from her the house where everybody having enough talent, fame or money to be called a *personnalité* brought to this *jeune Américaine* the tribute of their admiration?

Duse never passed through Paris without spending a few hours with her there. Isadora told me how often she begged her to give up stage settings and plays, and go around the world reciting biblical poems, taking with her only her transfigured face, her magical hands, her voice that had more than seven chords.

During the rehearsals of "San Sebastian", D'Annunzio came every day with roses and beautiful women —pardon, with beautiful women and roses.

Even "le sauvage Maeterlinck" would leave his bees and be led by his picturesque Georgette Leblanc, into the house of *cette jeune Américaine.*

Those who saw both in that house would have wondered who worshipped her the more, Rodin or Bourdelle. She inspired them both, and so many others, too, less well known, perhaps, but who reached at least partial fame for having made just one drawing of her.

Quite recently, when Bourdelle sent her the cast of one of his statues to be sold for the fund for which this appeal is being made, he wrote to her: "Without you, the bas-reliefs of the Theâtre des Champs Elysées would never have existed."

Cecile Sorel, of the Comédie Française, always asked her to attend dress-rehearsals. She was proud to set off Isadora's simplicity with her own studied opulence.

Poets, painters, sculptors, diplomats, ministers and playwrights, assembled in that studio and allowed Russian dukes to listen to what they had to say about her. In every corner of the world where there was a poet, there was somebody dreaming of her, and of that house.

Alas, that house where we want to establish Isadora Duncan's Temple of Dance, has also a pathetic claim on our love and admiration. It was not only a palace where great people from all over the world gathered. It was the home where she lived with her children. It was there that their corpses were thrown back to her by the wicked Seine who had licked out their delicate lives with her mean, muddy tongue.

(What American mother, knowing the

(Continued on page 80)

Small Tables Essential in Modern Decoration

Nothing Adds So Much to the Comfort of a Room as These Little Tables, Placed Conveniently Near Chair or Sofa, to Hold a Lamp, Cigarettes and a Favorite Book or Two

By DOROTHY BENT

SMALL tables are among those enlivening and gracious details of decoration which are essential to a room's final distinction and comfort. Exquisitely elegant, gaily inviting, or sturdily genial in aspect, they are most engaging pieces of cabinet-work. Choosing them is a diverting entertainment, for they are available in such an extraordinary variety that one must inevitably find exactly those which one desires,—unless one is predetermined on some visionary pattern or on the too, too antique.

Before setting out on the expedition of selection, it is well to have decided in general upon the type of table which will be suitable. Otherwise one will be completely bewildered by the many there are to choose from. The small table must, of course, be more or less related in style to the other decorations of a room, and it must invariably be harmonious in scale. The century of its design will naturally determine to some degree the size and apparent weight of the piece, but among period styles there is a large variety of shapes and sizes from which one is at liberty to choose. It is particularly important in arriving at a pleasing effect to select those tables which correspond in scale with the rest of the furniture. One should also consider what the use of the table is to be and where it is to be placed,—at the end of a davenport, in front of it—or beside a chair,—in order that one may have an idea whether a triangular, round, oval, square or rectangular shape will be most serviceable and will combine most pleasingly with the forms of the adjacent pieces of furniture. The final determining element will be the subtle feeling of unusual pleasure which, in distinction from the reaction experienced from the examination of other tables of comparable excellence and appropriateness, will compel one joyfully to have a particular table and none other gently escorted from the shop, and to elect it to membership in the family circle.

Practically all of the small tables designed after classic forms in France, Italy, and England in the second half of the eighteenth century combine pleasingly. Sheraton derived many of his designs from those of Louis XVI designers, who, with the

Small tables are placed conveniently beside chairs and at the ends of a sofa in the library of Mrs. William B. Lamar in Washington, D. C. Courtesy of Elsie Cobb Wilson, Inc. Photograph by Drix Duryea





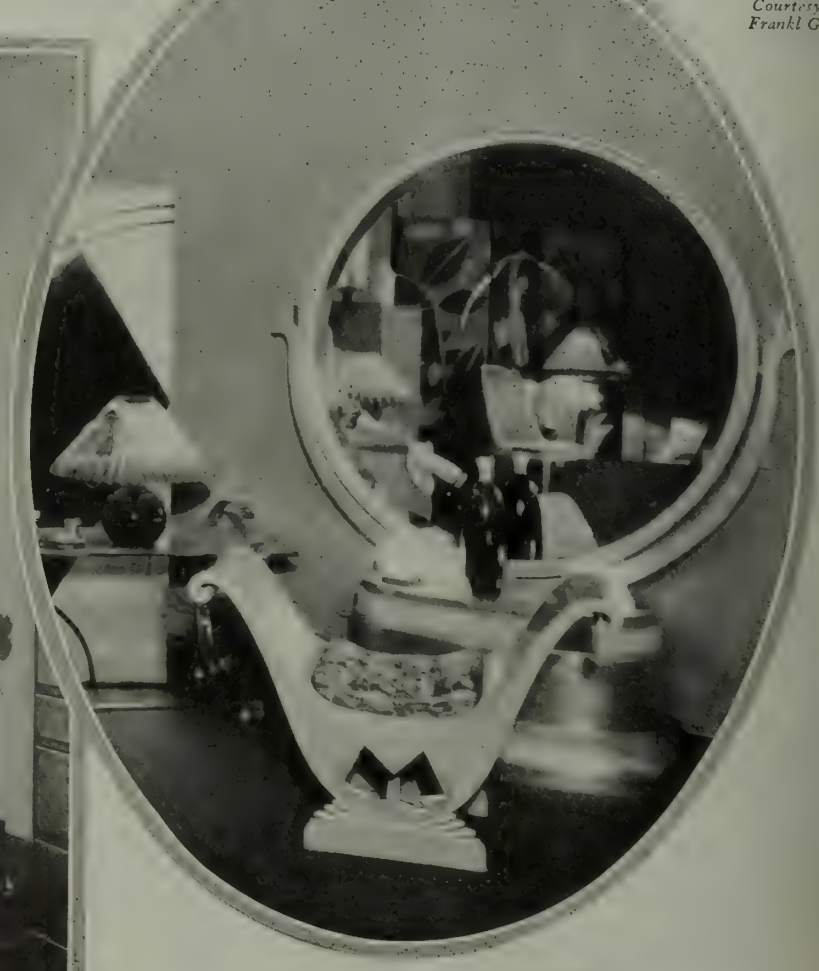
Sturdy Jacobean oak tables are appropriate to panelled walls and a dignified interior. This panelling is from the Mayor's Parlor of Tewkesbury Manor Tewkesbury, England, and above the fireplace is the royal coat of arms of James I. Courtesy Charles of London



Courtesy of the Frankl Galleries



The new furniture is designed to express the spirit of modern times. Built to "step back" as do the new skyscrapers, this bedside table of mauve lacquer and silver-leaf, is conveniently arranged for a number of luxurious small things



A bedside table of pale green lacquer, trimmed with silver-leaf, and with a silver-plated anchor handle and a round side table with nickel frame and painted marble top are charming in a modern bedroom and very practical

The small table in this modernistic dressing room has a nickel-plated frame and a silver maple on black glass top. Although in the wrong setting it might be bizarre, it is in perfect harmony with the unusual decorating of this room

Adam Brothers, drew their inspiration from the classic source of Pompeii and Herculaneum. Heppelwhite's designs are kindred in graceful elegance. In the small tables of this period is to be found the essence of keen and delicate outline, restrained and refined ornamentation, perfection of meticulous workmanship. They are so dainty and precise that, were they less dignified, they would be finikin. Exquisitely miniature, they are yet impeccably sophisticated. The tapering or round legs, terminating in rosettes of finest carving or in marquetry ornament, form surprisingly firm supports for circular or oblong forms of mahogany or satinwood.

The general rectilinear shape of the furniture is sometimes modified by curving lines carried over from the preceding, more exuberant period. A round mahogany table with a deep, patterned apron and galleried shelf below is linked to the furniture of more strictly rectilinear shape by its fluted, tapering, square legs. Its marble top and shallow metal gallery are of decided advantage if an occasional glass or cup is to be set upon it. Small kidney-shaped tables of delicate proportions are delightful when used with a rounded sofa or a chair with curved, upholstered back. The harewood or satinwood Pembroke tables with painted or marquetry tops and gracefully sweeping drop leaves are particularly lovely. Eighteenth century urn stands make attractive smoking tables. Nests of tables with slim legs or lyre shaped supports are desirable because of the convenience which they offer when additional small tables are wanted for some particular occasion. The Venetian tables of the period, richly gilded and vibrant with blue, red or green applied to the carved classic ornament, are suitable for use in a formal room where a small table is wanted as an emphatic highlight in the decoration and also for comfort.

Originals of eighteenth century tables are, of course, almost impossible to procure as they are so rare as to have found their way into museums or private collections. However, any-

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A Chippendale end table is conveniently placed between a Louis XV armchair and a Chippendale sofa in the charming drawing room of Mrs. J. D. Noel in Washington, D. C. Courtesy of Elsie Cobb Wilson, Inc. Photograph by Drix Duryea





The Colonial mahogany pedestal sewing table, with its convenient drawers, makes an attractive end table and proves as useful in the modern home as it was in the homes of our grandmothers. Courtesy K. R. Gerry, Decorator

In the drawing room of Mrs. Ashton Rollins, Washington, D. C., various types of French end tables delightfully complete the fireside grouping. Courtesy of Elsie Cobb Wilson, Inc.



Wall Paper Suited to the Most Charming Rooms

Modern Wall Papers Hand Blocked and Printed Rival in Beauty the Tapestries of Early Times

By JULIET and FLORENCE CLARKE

"WHEN wall paper came into the world, the good fairies surrounded its cradle, one bestowed on the infant the gift of grace of design; another, freshness and gaiety of color, a third, imagination and variety of composition. But an old witch who had been forgotten destroyed the effect of these generous gifts. 'Thou shalt have all that my sisters have foretold,' she decreed, 'and thou shalt even add to these qualities the inestimable one of being the least costly of wall hangings, but thou shalt always remain an art of imitation,' " so writes Henri Clouzot.

In that wall paper reproduces designs originated by others, the ancient prophecy came true, but with all its imitation of textile fabrics, wall paper has preserved its individuality, not striving to create the illusion of being what it is not, but merely reproducing the effect of the sumptuous tapestries, the rich velvets and silk damasks, the crisp cottons, while always remaining—wall paper. Of all the applied arts, none has a more universal use of appeal; it traces its ancestry to the crude drawings in the caves of pre-historic man, followed by the wall paintings of Egypt, Etruria, Greece, Pompeii, Herculaneum and of every other nation which achieved racial distinction. If at first these rude drawings possessed religious significance, as time passed, beauty of form and color, an increasing appreciation of luxurious surroundings added to protection against chill and dampness were the chief objects aimed at in wall coverings.

During the Middle Ages, the artificers of every country in Europe were skilled in the adornment of castle and palace walls. Greeks and Romans of the Imperial period lavishly used elaborately woven and embroidered hangings of wool and linen, both in their public buildings and in their homes, despite the fact that their walls were of beautifully polished marble, carefully finished stone or plaster. It was far more necessary for the Franks and other early Europeans, to have wall hangings to make their rooms comfortable, because their climate was colder and their crudely finished walls needed some protective covering to mitigate the chill.

Woven fabrics offered the solution of this problem, so gradually the wonderful tapestries of the Gothic period were evolved and the rich silks, first imported from the Orient for this purpose, later were manufactured in Europe. Embossed and painted leather, wood panelling usually of oak, richly carved and painted, were also used and these panels, silks and tapestries created at least a semblance of comfort in the frigid rooms. All these expensive hangings were quite beyond the reach of any but the wealthy classes, so for simpler households woolen serges were used, but even these were too expensive, for wool was high and hand woven fabrics required so much time to produce.

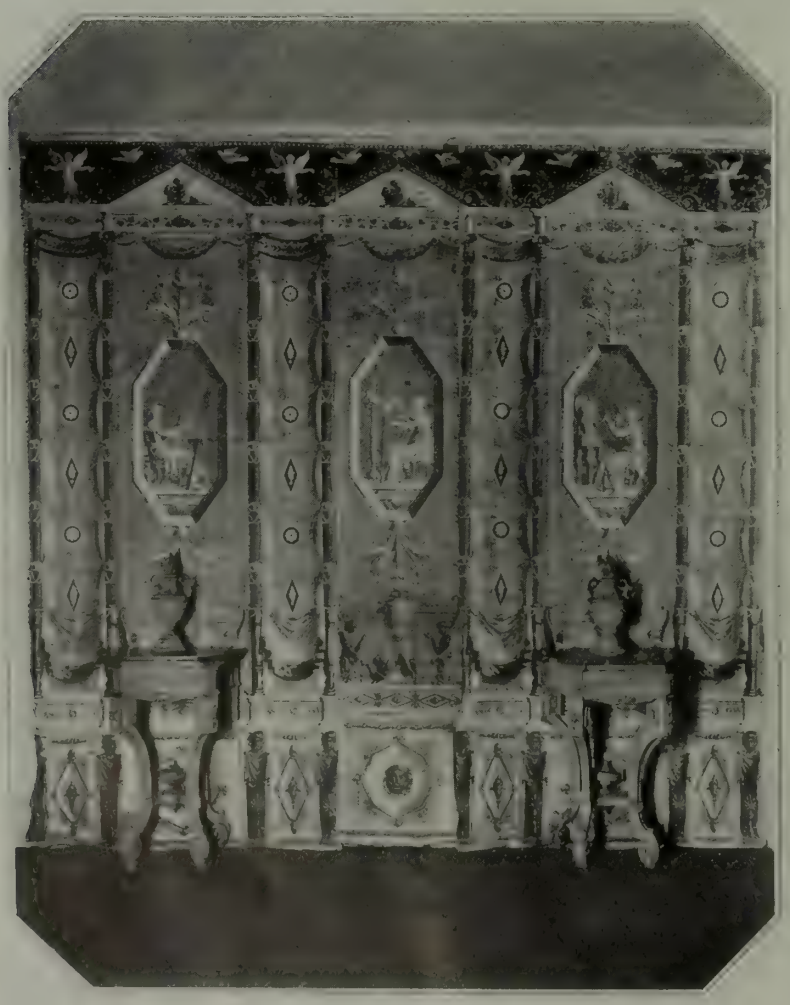
Some other wall covering was needed which would give an atmosphere of warmth and finish and still be within the reach of the masses. Wall paper, developed by necessity met these requirements: comparatively inexpensive, it gave a look of comfort and decoration. Once introduced, its use rapidly increased, stenciled, block printed, flock and finally roller printed paper flooded the markets and from being at first "the tapestry of the poor," this substitute for expensive textiles was found to have such decorative possibilities, that it replaced all other wall coverings, rising from its lowly

This tree effect with pastel colorings, reproduces the feeling of scenic papers for more informal rooms. Courtesy of Richard E. Thibaut, Inc.



Antique hand-blocked wall paper "Les Arts" in grays, with slight colorings of aubergine, orange and green. Courtesy of Nancy McClelland, Inc.

Reproduction of tapestry cartoon for wall panel, in sepia, with slight touches of blue, pinks and greens. Courtesy of Nancy McClelland, Inc.







Above—The blue-green in this paper harmonizes with the apricot and green moire taffeta portieres, the apricot cushion and the soft green woodwork. Courtesy of Ethel A. Reeve, Inc.



Above—Historic scenic wall paper with a view of the Hudson from the Battery to West Point. Courtesy of Miss Sparks

beginnings to an artistic height, where it engaged the services of noted painters and designers.

The history of wall paper in France begins with the Dominotiers, a guild of men who printed little figures and grotesque designs on small sheets of paper from wood blocks and with the aid of stencils colored them by hand in crude yellows, reds, greens and blues, much like the "comics" in the Sunday newspapers. These domino papers were bought by the peasants, to decorate their fireboards and hang on their walls. Later the Dominotiers made marbled papers and printed small floral and "all over" diaper designs for book ends, covering pamphlets and papering cottage walls. In the fifteenth century, wall papers were brush painted and hung like pictures. The fifty scrolls of paper ordered by Louis XI. for his bedchamber in 1481, from Jean Bourdichon were lettered and painted in blue and supported by figures of angels three feet high.

Many attempts had been made in Venice to make a substitute for Genoese and Sicilian velvet wall hangings by applying powdered silk on cloth, but in 1620, the year the Mayflower made her first voyage to America, Le Francois, a wood engraver of Rouen, successfully applied the same process to paper. Some of his wood blocks with large designs similar to Italian brocades

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At the right—Wall hung with scenic paper—"Isola Bella"— in a rare combination of colors. Courtesy of Ethel A. Reeve, Inc.



Below—Blue wall paper with a floral design in rose and mauve. Courtesy of Miss Gheen, Inc.

Below—Reproduction of paper in Gov. Gore mansion at Waltham, Mass., 1809. Design, peacocks, pheasants, flowering shrubs and butterflies. Courtesy of M. H. Birge and Sons Co.







Right — Haddon Hall, the home of the famous Dorothy Vernon, possesses a rich heritage of fine panelling showing the skill of the workmen of the period. In the dining room is a frieze of intricate design. The interesting fireplace, typical of the times, and the oriel window are shown in the photograph

Center — Panelling in Tudor days was a necessity, not a luxury. This type of decoration was at its best during this period although more elaborate carving followed during the reign of the Stuart kings. One of the finest examples of the carving and panelling of the period is seen in this beautiful room

The Rich Beauty of Tudor Panelling and Carving

Not Only in the Magnificent Palaces of the King and the Great Cardinal But in the Private Dwellings of the Prosperous Commoners, the Art of Woodcarving and Panelling was Practised by the Craftsmen of the Times

By ADELAIDE BRAGG GILLESPIE

THE visitor who sees Hampton Court for the first time is greatly impressed by the grandeur and magnificence of this remarkable relic of Tudor architecture. Here indeed are we seeing, breathing and walking in history, if one may use such a term. The gorgeous Palace of Cardinal Wolsey seems to echo the stirring times and almost regal pomp and power during his residence there before he gave it, not too cheerfully perhaps, to Henry VIII. The portions of greatest interest in regard to panelling are the long Galleries, the Great Hall and three rooms which have recently been thrown open to the public through the generosity and personal attention of the King and Queen, known as the panelled Ante-Chamber, Privy-Chamber and Private Closet of Cardinal Wolsey.



Below—In Elizabethan times, the Great Hall usually contained the finest specimens of woodcarving and panelling and the ceilings were also richly ornamented

The panelling of these rooms is of the exquisite linen-fold pattern which was a special favorite with Tudor builders, in addition to a more unusual design showing a cross top and bottom of each section, bringing to mind the great beauty of this sort of decoration and the wonderful skill of the craftsmen.

What tales of the rise and fall, hopes and fears of the once all-powerful owner and occupant of these rooms could be added to history if the walls could whisper their secrets to the age that is now

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Below—The panelling in this room in Hampton Court Palace, built by the great Cardinal Wolsey is of the exquisite linen-fold pattern which was typical of the times







This fine old room in Conway Place Manor, Wales, is a perfect type of the architecture, decoration and furnishing which was characteristic of the Tudor period. The walls are panelled in old English oak and elaborately carved; the ceiling has an intricate decoration and over the great mantel are the crests and coat of arms of the family. This was the room occupied by Queen Elizabeth when she visited the family



Over the great fireplace in this room is a splendid example of linen-fold Tudor carving and panelling. On either side of the fireplace is an oak settle and in the huge fireplace itself, deep and high enough for a grown person to stand comfortably, is a fine collection of kitchen utensils of the great days of Henry VIII. A fireback bears the family crest



Right—This lovely Italian roof garden has a pool with a marble fountain in the center. Among the lilies and other water plants are amusing little figurines of water creatures. At the end of the terrace is an attractive tea house, surmounted by an observatory from which a view of all New York may be had

Below—The roof garden of William Rhinelander Stewart has the middle of the roof latticed off and protected by an awning. At one end is a delightful marble figure of a young girl, standing in the midst of a flower bed. The reed furniture used is imported from the Philippines and has bright colored cushions which give a cheery note of summer

Homes in the Sky

The Roof Apartments of New York, with Their Colorful Gardens and Terraces, Are Among America's Most Picturesque Contributions to Twentieth Century Architecture

By VIRGINIA PACKARD HART

FROM out the chaos of adjustment to metropolitan progress has sprung a picturesque type of city home—the roof apartment. New York may well be proud of the inventive spirit which has brought about this new and definite expression in architecture; an expression which is an excellent monument to our adaptability and alacrity in transforming areas of barren disuse into areas of architectural splendor wherein one's home may rest midst cunningly contrived settings.

The taste of New Yorkers is today veering very strongly toward this new fashion of living. For indeed, it is pleasantly exhilarating to house one's self upon the very topmost point of a high city building and through the softening quality of space look down upon the eager activities of a diminutive city. It is like viewing the world from a safe and spacious airship with the comforting knowledge that the view is more or less of a panoramic certainty to be enjoyed at leisure. The spikes of other roofs are submerged, their blatant commonplaceness reduced, while an area of jagged levels spreads itself out into a broad strip of interest. And if this is fascinating in the daytime, how much more so at night when a myriad of lights glows like fairy lanterns from the expanse of buildings and the smooth overspreading darkness blurs into a unified softness, the high spots of a commercial age.

Lately, indeed, these apartments with their promise of air and sun and view have so fascinated those who cherish beauty as an essential part of daily living that the demand is far exceeding the supply. With axiomatic certainty, there is but one roof to the highest building. The new Park Avenue houses now claim no small number of these roof homes, all so beautiful and all so decoratively distinct that it is difficult to select just one, and by showering it with superlatives judge it the most beautiful or the most decorative. For more and more does the beautification of the home become the chief incentive of the cultured American woman and the earnest objective of skilled decorators.



Below—Mr. Stewart's garden is completely enclosed by an imported Dubois woven fence of live oak. Brilliant geraniums and white daisies bloom in the potteryboxes. Photos courtesy Potash-Marl, Inc.

The possibilities of these homes are unlimited, not the least fascinating of which is the liberty of expression permitted. For it is true that nowhere else in a city except on a rooftop may one so completely disregard style, period, or the conventions of a neighborhood, and thus fashion the home into as serious or as playful a spirit as desired. Generally speaking the garden is the chief point of interest in laying out the plans as it is the individualistic note in this type of city home. These gardens on the rooftop, open to the sky, are the center of much of the social life of the owners. Here are gathered the comfortable chairs, the tea table with all its hospitable accessories, the inviting couch and the enjoyable swing. Since so much pleasure and friendliness is to be derived from these gardens, it is natural to give much thought to their layout. Of necessity, there is always a wall, soft hued or ivy clad which tucks in the garden itself. Quaintly irregular walks, or a carpet of grass, or again perhaps paths of formal elegance bespeak the taste of the owner. There may be a fountain or a silvery pool to give a delightful coolness. A wrought iron gate or a little tea house hundreds of feet above the ground take on a naive air of unexpectedness that is altogether enchanting. There is always, too, that glorious expanse of view like a border of toile.

As for the walls, they are of any shade—the pink of roses, one the orange of the tangerine or the soft cool green of the Georgian era like that of Hassard Short's roof home which succeeds so well in carrying out the feeling of a warm clime atop a New York city apartment house. The mass of plants and evergreens stand out against the lighter green of the walls. The huge clump of ivy is expansive in the sun. Around the base of the tall plants are little informal garden effects. The plants themselves are set out with a pleasing geometrical precision which gives a quaint orderliness. The chairs are color companions to the decorative and necessary awning. Beyond the swing by the clump of ivy, a fountain sends up its splash of water in gayly colored lights like sputtering little rainbows in the bright rays of the sun. At night the ship lanterns light up the garden with their red and green lights.

The interior of Mr. Short's apartment is as lovely as the garden. One enters into a typical English home, for





The gorgeous Spanish bedchamber of an apartment which has a Spanish roof garden possesses an ancient Catalonian bed at the foot of which is an old blue velvet chest

every piece of furniture has its own tradition. In the drawing room is a fascinating collection of English silver in collecting which Mr. Short has long been interested. A diverting feature of the collection is a diminutive orchestra of six silver and bejewelled figurines. In the bedroom is a fine four-poster bed covered in English chintz; and a beautiful table of mahogany and rosewood.

Quite different in style and decoration is the roof apartment of a Park Avenue apartment house, with the rich mellow atmosphere that takes one back to old Spain. It is, indeed, literally a bit of old Spain, transplanted into a modern environment. Picturesque doors open into the garden. In one corner is a fanciful fountain, ivy massed. Stiff, quaint wall benches are glimpsed among the greens. Through a vista of shrubs, one sees at the end of the walk a very old Tuscan bell in its wrought iron setting—a bell whose throaty peal resounds above the city's noise. Beautiful bits of wrought iron in the form of candlesticks and braziers add to the interest, and a number of lovely terra cotta jars grace the garden. Everything is old and has about it that peculiar heritage of charm which time alone can give.

The interiors correspond to the Spanish garden. There are richly wrought dalmatics, altar frontals of

(Continued on page 76)



In the bedroom of Mr. Hassard Short's roof apartment is a fine four-poster bed covered in English chintz and a beautiful bedside table of rosewood and mahogany

In the living room of a Spanish roof apartment are richly wrought dalmatics and altar frontals of heavy silk handpainted by some long-forgotten religieuse

Old English Tea Caddies—Quaint and Beautiful

Since the Eighteenth Century, When the Brewing and Drinking of Tea Was an Elaborate Ceremony, Varied Design and Intricate Workmanship Have Characterized These Containers

By GUY CADOGAN ROTHERY



Left, japanned and hand-painted caddy; center, natural wood, hand-painted; right, lacquered caddy, formerly the property of King George IV as Prince of Wales and Prince Regent. Thomas-Sutton Collection, Victoria and Albert Museum

TEA, the "blessed leaf" of the Chinese, has for upwards of ro hundred years held most exalted a place with e English speaking people it does with the millions China and Japan. Yet a was unknown in Eng-nd until the first decades the seventeenth century d long remained but a cost-, much inveigled against d among fashionable folk. bewitching was it found, owever, that it steadily ined in favor, gradually nquering allegiance in every grade of society, d as it did so, the tea equipage grew in egant intricacy, until afternoon tea with its raphernalia became well-nigh as elaborate the tea ceremonies of Japan.

One of the most conspicuous and certainly



Marquetry tea caddy with favorite mid-eighteenth century shell design. Thomas-Sutton Collection, Victoria and Albert Museum

terestingly varied of the accessories as the container for the precious leaf. hese in the early days were called in-fferently tea-chests, tea-boxes, canis-rs or caddies. The earliest reference the word caddy given in the Oxford ctionary occurs in 1792, and it is sug-sted that the word was derived from ati, the Malay word for a weight. That s certainly the fact as regards the rlier used canister (1704) which was ase containing seventy-five pounds to undredweight of tea. Mr. Paget Toyn-e has pointed out that the term "tea let" occurs in a letter addressed to nny Burney in 1771, while in Horace lpole's Strawberry Hill accounts is entry of three guineas for a "tea chest of y's ware," this being described on Clay's . 1778, as a "tea cade," which variations ng us near to the Malay. The canisters of early eighteenth century, which suggest a e box, came to be applied to fairly big indrical metal containers, usually japanned right colors and sometimes decorated with ntings in the Chinese style, or merely views. se persisted in shops until quite lately. n some old account books of Mrs. Knight, e of John Knight, of Dover Street, May-. and daughter of James Cragg (Secretary of State and one of the founders of the South Sea Company) we find entries in 1731 for the purchase of finest Imperial tea at 16s. per lb., and a tea canister for 9d. A few months later she bought 6 lbs. of Hyson tea at 24s. per lb., and 4 lbs. of Imperial tea at 16s. and in honor of this choicer blend she purchased a "mahogany tea box" for 18s.

Another term for the domestic container was tea-chest. Mrs. Delaney mentioned it in 1740, evidently referring to a moderate sized box; while in No. 64 of *The World* (March, 1754) there is a description of a new "tea chest" in the form of a pile of bound books, labeled "Pope's Work," placed alternately back and front, the lid, hinges and key holes being very cleverly disguised. We shall see that fancies of this kind were not uncommon.

At this period in the insular history of tea the leaf was very precious, practically unknown outside "the polite world." Being costly, it was carefully manipulated, a ceremony nearly always jealously monopolized by the fair hostess. Tea was always freshly made in the drawing room or boudoir, and for this purpose the tea receptacle or caddy was as necessary as the kettle with spirit lamp in stand beneath. Thus, the tea caddy was essentially a drawing room affair, not like the canister for storage purposes, and its beautification became natural if not essential. Hence the attention and expenditure lavished on these boxes, their variety and charm.



Tea caddy, hand-painted by Marmaduke Cradock

Eccentric though many of the caddy designs became, at first they were undoubtedly based on Chinese containers, for we have miniature cube chests, other circular or oval, and these have either slightly pointed (Chinese hat) covers, or sloping tops with bottle-shaped mouths and cap covers. Various types of octagon boxes, with flat or pyramidal covers are also not uncommon. Such caddies were made of all kinds of materials, the light lacquered woods of China, mahogany, as in the case of Mrs. Knight's best box, while Mrs. Piozzi (widow of Henry Thrale and friend of tea-drinking Dr. Johnson) had a tea box made from a willow tree planted by Alexander Pope. Ivory, tortoise shell, mother-o'-pearl, as well as silver, and later Sheffield plate were used, and we have some curious compound constructions.

Many of these caddies were lined with lead foil, like the export cases, or with the harder,



Two of a set of three silver tea caddies with the London hall mark for 1751. From the Wallace Collection

more valuable tutenay or Oriental zinc sheets, not the toothenague (really paktong, the Chinese silvery alloy of copper, zinc or metal).

In "Grew's Museum" (1699) appears the entry "Tautenage a sort of speltar. Hereof vessels are made in Japan wherein their tea is brought over." The larger kind were divided into a number of compartments, each to contain a different description of tea, and provided with tight fitting lids. With these would go a flattish, open-bowled, short curved-handled silver or ivory spoon to measure out the costly leaf.

As for ornamentation there was no end to the styles adopted and the eccentricities shown, all of which make these pretty trifles fascinating things for the collector.



Mahogany and satinwood caddy with hand painting. Thomas-Sutton Collection, Victoria and Albert Museum



Left, ebony and ivory caddy; center, papier maché with mother-o'-pearl inlay; right, tortoise shell and ivory caddy. Thomas-Sutton Collection, Victoria and Albert Museum

Opportunities for the study of the subject is afforded in many British Museums, notably the Victoria and Albert, where, besides a number of isolated specimens, there is the Thomas-Sutton Collection of some eighty-seven examples, mostly of the eighteenth century and early decades of the nineteenth century. We miss in this collection the older Chinese lacquer ware, very pretty in black and gold, or vermilion and gold, silver or vari-colored. On the other hand there is a splendid display of choice woods with marquetry inlay and painting. In addition to mahogany we find satinwood, hardwood, ebony, maple and burrs. Often the panels are cleverly quartered so as to obtain the most beautiful effects from the natural grain and quaint figuring of the specially selected woods and also with the view of setting off the marquetry to best advantage. It is good cabinet work equal to the knife boxes and urns of the Chippendale period.

Much of the inlay is purely geometrical in design, but is also often mixed with the shell forms so intimately associated with the decorative treatment of the day. Then again, we also see scrollings and monochrome or polychrome floral wreaths, sprays and bouquets. As frames for these we come across the familiar chequer pattern, variations of the plaited rope banding, neat modifications of fluting suggestive of the linenfold carvings, together with fan, shield and urn ornaments, such as adorn important pieces of old furniture. It is the floral decoration that is carried to a high degree of perfection. Some of it is stiffly conventional, though naturalistic treatment is largely adopted, curiously enough in some cases allied with hand painting. This hand painting is mostly decorative, in the style we associate with Heppelwhite furniture, though we also see charming scenery, not unworthy of a Constable or a Cotman, while flowers are painted with a masterly delicacy in detail. One elliptical shaped lacquered box has a wreath of oak leaves between ornamental lines at the base, a broad band at the top charmingly painted with full blown roses and medallions, and in the center panel, the Prince of Wales' feathers with coronet and motto scroll. It is a caddy which belonged to the Prince Regent, but whether used at Carlton House or Brighton there is no record. Another specimen, like a small chest, with pedestal base and moulded top, elaborately painted with landscapes, trees, peacocks, parrots, doves and birds, is dated 1743, and is the work of Luke (Marmaduke) Cradock, a fashionable delineator of bird, beast and still life. Caddies are seen lacquered with classic figures, and in the "Etruscan" style of the Adam Brothers. All this will show what trouble was bestowed on these caddies.

A very distinctive and handsome category of these boxes comprise those made of ivory, tortoise shell and mother-o'-pearl. Very often ivory is associated with ebony or with silver. Much of the ivory is used in narrow strips, about an inch wide, to cover circular or elliptical boxes, and such strips are often banded by lines of ebony or silver. Keyhole shields, handles and shields for initials or crests are usually in silver. Broad panels of ivory are also seen. A fine specimen of irregular octagon form, with pyramidal cover has a remarkably beautiful ivory plate of great width. The reverse of this is seen in a somewhat flat octagonal caddy of ebony, with broad bands of ivory at top and bottom, thin fillets of ivory marking out the panels and lining the openings of the cover, with kite form of keyhole shield. This stands on squat bun ivory feet. Tortoise shell is dealt with much in the same way, being associated with ivory, silver or silver gilt. In rare specimens we see tortoise shell inlaid with thin metal scroll and floral work, somewhat after the style of Boulle and Berain.

Mother-o'-pearl, usually applied in narrow strips, in small squares or diamond patterns, is often associated with ivory or metal mountings and is sometimes engraved. Mother-o'-pearl is also largely used as a decorative inlay for papier maché caddies. These are also inlaid with ivory, but more frequently are japanned, painted and gilded. They are metal lined and when complete contain a papier maché spoon of the same pattern as the silver or ivory spoons mentioned before. Although interesting they are not generally things of beauty, few being treated with the refined restraint shown in the example illustrated.

These lead us on to the more fanciful caddies shaped and painted to represent pagodas and cottages. They are of the popular kind, but of too early a date to have got into cottages. Others of a freakish nature have sunken panels on sides or top, or both, which contain delicate carvings in ivory or wood, or artistically painted miniatures (portraits, figure groups and landscapes) under glass. Extraordinary pains were taken with many of these decorations, each carved or painted panel being a real work of art. Curiously enough the ornamentation rarely has any connection with tea or tea-drinking, if we except Chinese and Japanese lacquering.



Ivory and ebony tea caddies from the Thomas-Sutton Collection, Victoria and Albert Museum

We pass on to a subdivision of the above, a type of glazed caddies whose large sunken panels contain decorations in the quaint but effective curled paper work of the period. Very narrow strips of stoutish paper were used, curled on edge to form spirals, scrolls, flowers and even animals and human beings. The paper was left white or particolored, and was occasionally associated with minature painting. It sounds crude, almost childish; nevertheless the results achieved are frequently quite respectable, having an ivory or chip wood appearance. The boxes are well made and must have been costly to produce, even in the days of cheap labor. Perhaps these have some analogy with the Chinese bamboo caddies which are deeply cut with ornament, not always native in design. These handsome boxes are rarely seen and apparently have not attracted the attention they deserve. It is difficult to find much about them and probably they are of modern origin.

In the Fitzhenry collection there is a quaint tea caddy in three sections, something like an exaggerated letter H, with its upright limbs curving outwards.

Both the Chinese and the Japanese used porcelain jars as containers for tea. The Japanese, who of old always powdered the leaves and brewed their tea in open bowls, attached great importance to these jars (called *chaire*), which were made of the finest ware, choicely decorated, provided with closely fitting lids and enclosed in rich silk brocade bags, kept

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Marquetry tea caddies in natural wood, mid-eighteenth century. Thomas-Sutton Collection, Victoria and Albert Museum



Left, burrwood caddy with natural wood inlay; center, painted cottage caddy; right, painted and inlaid caddy

Contemporary Reminiscences

The Influence of Lindbergh and Other Literary Matters

By BURTON RASCOE

IN the Oliver H. P. Garrett story in the *World* of New York's welcome to Colonel Charles A. Lindbergh on the arrival of the aviator from his New York to Paris non-stop flight there was this sentence:

"The wind like fingers played with his hair, until women on the boats nearby shrieked 'Lindy! Lindy!' as if their hearts would break."

More tears of admiration and love have been shed by both men and women for that youth than perhaps for any other hero that ever lived. Strong men, unaccustomed to displaying emotion tell me that they cannot think of Lindbergh without a lump in the throat. A pretty matron only five years' Lindbergh's senior said to me, "That lad makes every woman over twenty-five feel like a mother to him and want to be."

What has captured the hearts of people the world over, I think, is not so much the lad's courage, but his naivete, simplicity and modesty. Mrs. Lindbergh in commenting upon her famous son's exploit said: "There is nothing marvellous about him. He is just a nice lad with determination to carry out anything he sets his mind to." And that, I believe, is true: but that is a tremendous lot. There are a lot of nice lads who have no initiative or will, and there are a lot of lads with initiative and will who are not nice.

It is just possible that Lindbergh, having stirred the hearts of people, will influence to some degree the literature of the immediate and perhaps the more remote future. Until the war came along we had a literature that was, in the main, innocently happy and optimistic as befitted a youngish country just learning its power and with its interests focussed on material success. Then came the war and after it the disillusion of the young writers—a disillusion half real and half literary, which soon degenerated into a sort of literary fad and formula. Futility was the preachment of many of the stories and poems that came from youths who had lived through the war and had begun to express themselves through the media of words. There was that agonized lyric that epitomized the feeling of the younger generation, T. S. Eliot's "The Waste Land", which contrasted the coarse, weak and ugly satisfactions of the present with the more robust, free and noble satisfactions of the Elizabethans. In prose, perhaps the best example has been Ernest Hemingway's narrative of the efforts of some members of what Gertrude Stein described as "a lost generation" to find either a heightened sense of life or complete oblivion in drink.

Along with this, not so much as a parallel but as an outcome or a tangent was the attempt to laugh with tears. There was the boisterous effort to laugh at everything, especially everything ordinary mortals take with seriousness and sentiment—patriotism, endeavor, culture, cooperation, achievement, love. Writers became conscious of disharmony not only in their daily lives and in the daily lives of their friends but in the aims and purposes of nations, in the practice and pretenses of religious denominations, in science and metaphysics, in social and political ideals. The great and omnipotent quality of "Blah" was discovered. The world was absurd and foolish and if you took it seriously you would go insane; hence the proper attitude was treat everything as farcical and nonsensical. Thought was unproductive of anything except misunderstanding and confusion, so why think with any effort at logic at all? Why even attempt to develop one idea in logical sequence? From this came the delicious foolery at best exemplified in Robert Benchley's work, of which a fine example is recently off the press, "The Early Worm". Somewhat in kind was the sardonic and somewhat bitter nonsense of Ring Lardner in "E. Gaspiri," and "The Tridget of Griva", and more recently "The Story of a Wonder Man". In this vein wrote Donald Ogden Stewart, Will Cuppy, Corey Ford and some others. (It is probably misleading to use the past tense here, for all these writers are carrying on in their adopted mood and method.)

As a tangent from all this was the smart sophistication that characterized the professed outlook if not the actual writing of what is loosely called "The New York crowd". This sophistication has a hollow ring, a meretricious and condescending quality that has been enraging people further inland. It has isolated New York as a special case, unrepresentative of America and has antagonized the more natural, purposeful and sturdier minded Westerners and Southerners. But that glib smartness has, nevertheless, made its impress upon the literature of the time; and, since whatever makes an impression is imitated and so fostered, it began to look as if we were going to be in for a seige of cynical and frozen-faced smart-cracks and superficial facetiousness.



Mrs. Philip Lydig, author of "Tragic Mansions", published by Boni & Liveright. From a portrait by Helleu

But the flight of this boy, Lindbergh, across the Atlantic, together with all the qualities in him that make him lovable and admirable, will have, I think, a very definite influence upon the mood, the point of view, and even the manner of literature. Acclaim makes heroes and heroes make literature, and the qualities of the hero praised are established as desirable qualities to emulate. Lindbergh makes the futilitarians of our young modernists seem both sentimental and futile. The smart-cracks die on the lips at the sight of that simple and serene youth who at times has on his countenance something of that brooding sullenness that characterizes the man of determination. The whiners of "The Sun Also Rises", drinking from one Paris cafe to another, seem so belittled by the image of that slim youngster out of the Minnesota prairies, sitting alone in the cockpit of a small plane, high above the waters of the mid-Atlantic, daring without fanfare or ballyhoo to do what had not been done before.

BREAD & FIRE

Meanwhile a novel has been published which indicates somewhat the direction that the thinking of the newer generation of writers may take. It is "Bread and Fire" by Charles Rumford Walker. It is more a promise than an achievement. It is a story of a young man's acceptance of the fact of industrial America and his resolve to make the most of it, instead of revolting futilely against it. It is a story of the steel mills and the copper mills, and of its kind it is unique in that for the first time manual laborers are presented as enjoying a creative satisfaction out of their work—a satisfaction equal in degree if not in kind that a novelist may have in writing a novel or a lawyer in briefing and pleading a case or an architect in planning a bridge—and as being reasonably happy as human beings go—rather especially happy when there are no strikes and no lay-offs, because they are healthy beings with appetites developed by the exercise of the muscles and with their senses kept acute by fresh clean blood unharmed by the toxins generated by a sedentary life. The hero of "Bread and Fire" returned from the war and attempted to adapt himself again to civilian life. He wanted to learn the steel business from

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Charles Rumford Walker, whose recent novel "Bread and Fire" is being much talked about. Published by Houghton, Mifflin Co.

If You Are Going to Have a Directoire House—

Here Are Color Suggestions for the Various Rooms

By PIERRE DUTEL

FIRST the house should be small and well proportioned with an even balance as to door and window openings and enough wall space planned so that the furniture and fittings will show off to the best advantage. As this period was taken from the Classic a relation of scale and proportion should be considered when placing furniture and considering color schemes.

HALL or FOYER: Walls painted a soft blue (by mixing a little violet and gray paint with the body color to insure the right shade.) This is finished with a liquid wax and well rubbed down. The trim and door frames are to be marbleized in a lapis blue and waxed also. A narrow line of emerald green is painted in place of the finishing mould on top of the baseboard. This same green is to be used to paint the doors over a copper foundation. The ceiling painted with silver and glaze with a black antique and stipple.

FLOOR: of black rubber composition with emerald green stars cut out and inserted at intervals.

FURNITURE & ACCESSORIES: consist of a pair of Directoire side chairs painted in silver leaf and glazed with white paint and lined with red. The upholstery to be of red satin. A pair of glass panels painted to look like niches and silvered with painted statues in old red to hang over each chair. A tall wrought iron fernery and fountain copied from an old French design to stand in the middle of this elevation.

LIGHTING FIXTURES: May be a pair of Tôle sidelights to balance on the other wall with a center chandelier or a wreath of green glass leaves suspended from the ceiling by a red satin cord. A mahogany wall console with mirror above might be used on this wall if the space allows, to balance the opposite composition.

* * *

LIVING ROOM: This being the main room may combine the use of library as well and the walls should be divided into panels with recessed bookcases between. Each elevation should balance the wall opposite and the panels may be divided with a chair rail and dado below.

WALLS: paint to resemble mahogany with ebony mouldings and the narrow panels plan to be octagon and vertical in feeling. The centers of these narrow panels can be painted to look like satinwood with a classic decoration and finished with crystal or ormolu mounted side lights.

MANTEL: A narrow marble or marbleized mantel in black and gold with mirrored glass inserts and a Directoire architectural painting above would make a splendid unit to work around.

DRAPERIES: Empire satin trimmed with black glass beads and treated in a very formal swag design or of green striped satin French headed to meet in the center and held back with ormolu tiebacks. Under curtains of sapphire blue tarlton. (Omit the glass curtains if the first design is used).

FLOOR: Covered with a green hand-tied carpet copied from an old Aubusson pattern with laurel leaves in gold and black on a green ground.

FURNITURE & ACCESSORIES: A small Directoire sofa in black satin with green cord and weltings. A pair of small overstuffed chairs slip covered in green satin and quilted, with box pleated flounces. A mahogany writing table in front of window with comfortable side chair to match and covered in green satin. A pair of Louis XVI armchairs covered in damask or toile de Jouy and a few graceful tables in walnut and mahogany to hold lamps and bibelots which help to give a feeling of comfort and interest to the room. The sofa should be placed at right angles from the mantelpiece with one of the small tables nearby to hold a tôle lamp and shade for reading.



Decorations by Pierre Dutel *Photograph by Amemiya*

In this Directoire hall, the entrance to the New York home of Mr. Henry A. Murray, the walls are marbleized pale cream divided into panels by a deeper yellow marble with blue-violet mouldings. The floor is covered with rubber composition in black and gold and the old glass doors are of walnut with gilt flower rosettes

DOORS: These should be designed with care and might consist of eight square panels made of wide mouldings painted a rich green and gold and antiqued on a black foundation. Hardware of antique gilt and door knobs of green glass. The doors to the bookcases should be covered with an antique brass grille work.

* * *

Dining Room:

WALLS: Silvered and glazed with pink vermilion paint allowing the silver to show through. Baseboard and door trims of dirty white or marbleized in dull white marble.

DOORS: Paint to look like antique walnut with old red mouldings and stars in the corners to look like nail heads painted red also.

FLOOR: Covered in large squares of black and white rubberized material about 15″ square with a plain border around the edge of the room in black. This border should be about nine or twelve inches wide.

FURNITURE: An oval or oblong table in walnut antique finish with a set of six or eight side chairs painted white and glazed with an old French blue and upholstered in satin of the same shade and piped with red. A set of four painted panels finished flat against the wall without mouldings or frames showing scenes of the Palais Royal and finished with a drapery design in red and white stripe would be effective against the glazed wall.

DRAPERIES: in this room are omitted and inside blinds of wood treated the same way as the doors are used instead.

ACCESSORIES: A pair of consoles with mirrored tops and a small commode also in walnut are used against the wall in a balanced arrangement. Side lights of lyre design with double candle sconces are used for lighting the room and may have candles or be wired for electricity.

* * *

Another Scheme for Dining Room:

WALLS: Treat walls in the same manner only plan the room to be oval in shape by rounding the corners. As this will be a waste of space niches made from plaster moulds can be fitted in the corners and the walls built from these. The niches paint white and marbleize the same as the door trims.

SIDELIGHTS: Use dolphin side lights with crystal drops instead of the lyre design and have an oval table with a dolphin base supporting a black glass top.

FURNITURE: Chairs of painted wood after any good Directoire model with striped silk seat pads.

FLOOR: To be of black rubberized material with a large star radiating from the center. This is composed of three or four different kinds of marbleized rubber put together to make a design similar to the mosaic patterns of old floors.

DRAPERIES: Swags of old blue satin trimmed with red and white spool fringe are draped inside the woodwork to show off the carving of the trim or a painted design that is done in two tones of white and marbleized. Shirr very full net or gauze in a neutral shade for the under curtains and gather in the center with rosettes of red and blue ribbon.

ACCESSORIES: A pair of iron consoles with glass tops made to fit the curve of the wall are used to balance each side of the entrance door. The door to the pantry should be made blind

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What Ho! The Athero II

The Gallant Yacht of Jesse L. Livermore, Furnished, Decorated and Equipped as Luxuriously as a Fine Country House, Is Now in Readiness to Sail the Summer Seas

MANY famous yachts have come from the picturesque shipyards of George Lawley & Sons on the Fore River, ponset, Massachusetts, and one of the lat- and smartest to take to sea is the Athero II ned by Jesse L. Livermore of New York. signed by Henry D. Gielow, it is a Diesel burner, 171 feet long, and is manned by a w of twenty-five. e yacht has six ca- ious cabins, a dining m, smoking room, ng room, a large l comfortable after- k which serves as an door lounge, and a rvellously equipped ley. It is the last rd in floating com- t.

The interiors are de- ntful. The living m has unusually fine neled walls, with a place at one end, on ner side of which are okshelves. Over the place is a colorful rine painting, depicting a naval battle. The ra cotta rug, with an interesting border in ors, was designed especially to fit the room; l the window hangings are of antique satin, broidered in wool. The comfortable chairs e covered in a similar attractive material.

The dining room has an amusing nautical touch in the portieres which have a ship motif in openwork pattern. The curtains are of hand-woven material, blue with striped border and valance. In pleasing contrast to the dark old wood of the chairs and table are the chair coverings in a soft coral.

The owner's cabin, shown in the photograph, is unusually attractive. The walls are a soft creamy pink; the carpet rose color and the unusual painted furniture in green with colored decoration. The bed spreads are linen, embroidered in bright colored wools.

On the spacious afterdeck, the wicker furniture is in a cool green-blue, with cushions of linen and canvas stencilled in brilliant colors and gay designs. No more pleasant place can be imagined in which to spend a long, lazy summer afternoon or moonlit night, while the yacht slips through the blue waters of the Sound or heads out to the open sea.

If the Athero II runs into stormy weather and her owner and guests cannot walk the decks or lounge on the after deck, the hours may be spent cosily below decks, before the fire in the comfortable living room or over cards in the smoking room, that most delightful corner of a ship. For with the storm shut out, one might fancy oneself not at sea, but in a luxurious house, in town or in the country, with nothing to remind one of the ocean but the rhythmic throb of the ship's engine.



In the photograph above is seen the Athero II; and below, the after-deck which serves as an outdoor lounge. Here the furniture is wicker, in a cool green-blue, with cushions of linen and canvas stencilled in brilliant colors and gay design. There are comfortable tables for after dinner coffee and smaller tables placed near chairs and chaises longue



The living room on the Athero II is as comfortable as that in a town house. Bookshelves filled with enticing volumes line the walls on either side of the fireplace, over which is an interesting painting depicting a naval battle. The chairs are covered in antique satin embroidered in wool and the window hangings are of similar material. The rug is terra cotta with an ornamental border





The bright and cheerful dining room has paneled walls and a beamed ceiling. The chairs are covered in a soft coral and the curtains at the windows are of handwoven material, blue with striped border and valance. The portieres have a ship motif in openwork pattern. Through the windows, one catches a glimpse of the lifeboats, a reminder that one is really on a yacht and not on terra firma

The bedroom of the owner is as comfortable and attractive a room as one could wish. The creamy pink walls make an attractive background for the unusual furniture, painted green, with colored decoration. The bed spreads are linen, embroidered in bright colored wools. The bath adjoins the bedroom. There are five additional cabins for guests, each of which has its own bath



Gossip From Paris About Authors and Artists

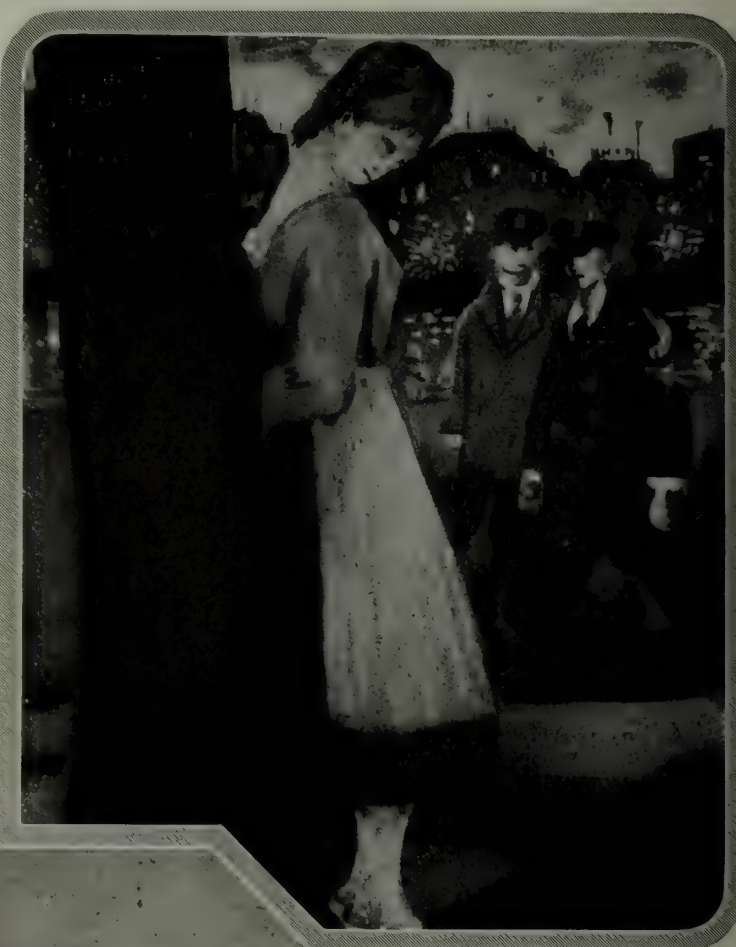
The Current Craze for Limited Editions with Illustrations by Famous Artists Grows Apace in the French Capital

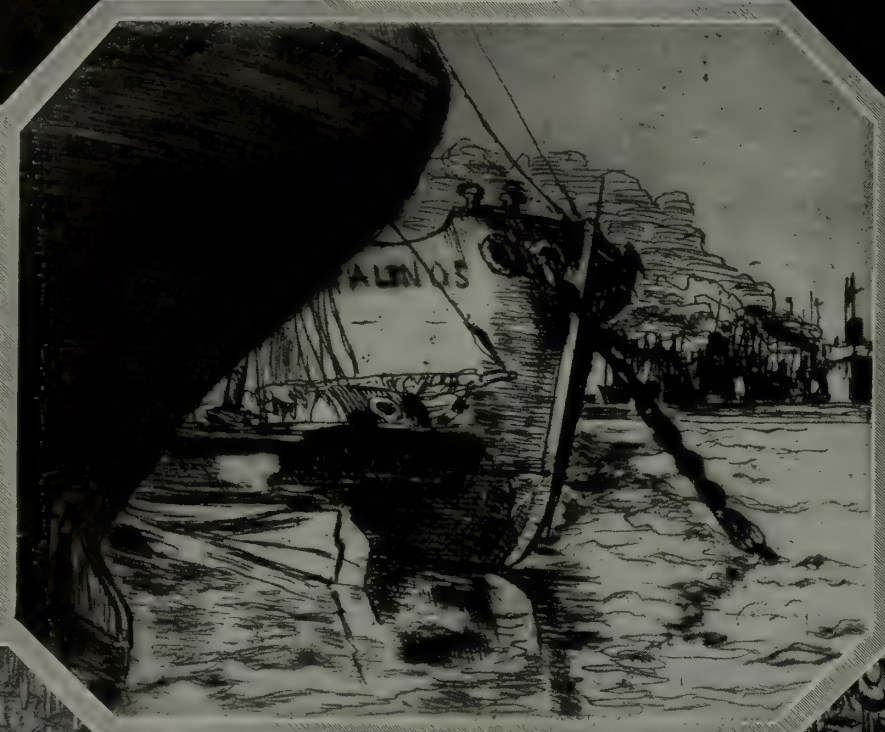
By ALLAN ROSS MACDOUGALL



Left—Is one of Maurice de Becque's magnificent colored etchings which illustrate Kipling's "Jungle Book", a fine example of the artist's sense of design

Right — Pierre MacOrlan who before his literary success was known as an artist has done the water color illustrations for the edition de luxe of his "Sous La LumiereFroide"



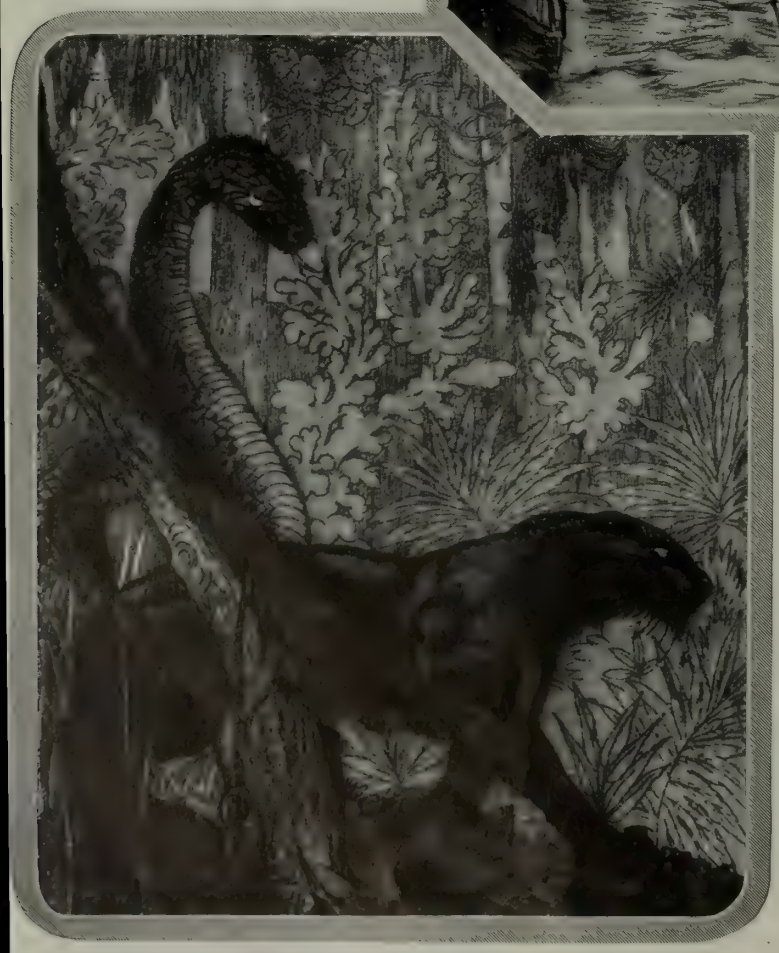


Left—Paul Valery has made a series of etchings to illustrate the limited edition of his book, "Rhumbs" which has just been published. Everything written by the French academician brings unheard of prices from collectors

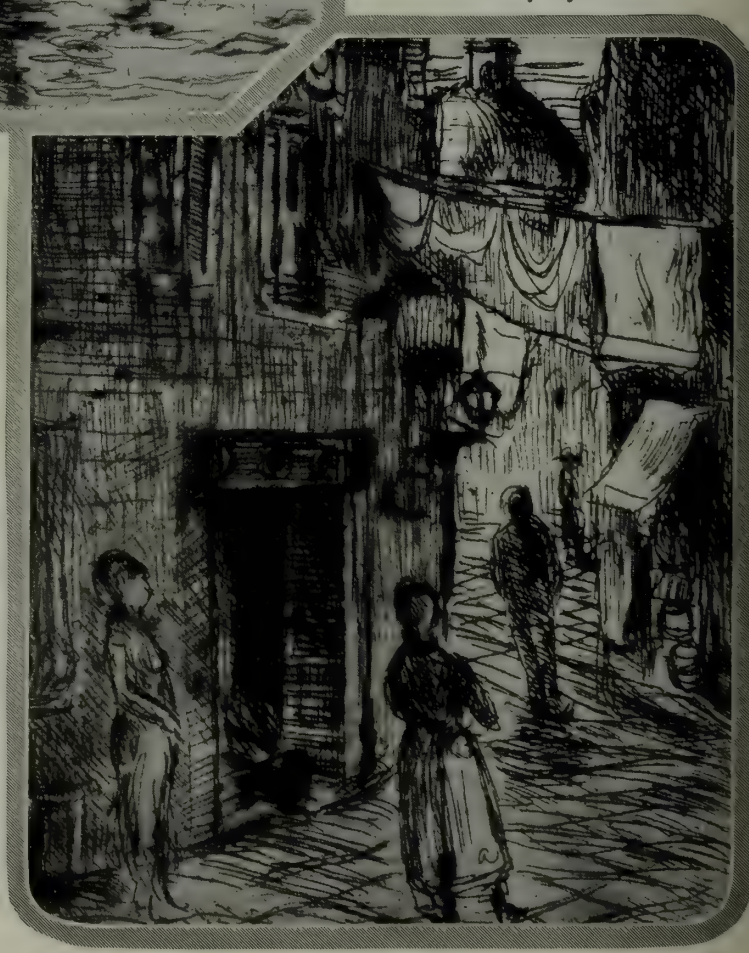
Below—Valery's etchings while lacking Meryon's perfection of technique have at the same time much of the charm of the great French etcher's ease of style

SINCE the end of the war the craze for expensive illustrated books has grown with amazing rapidity in France. It has now reached such proportions that Bibliomania and Speculation may be said to go hand in hand. The elaborate editions de luxe are over-subscribed many times before they leave the printer's presses; and after a few months they are usually re-sold at a handsome profit to eager

(Continued on page 83)



Left—In the original of this colored etching by de Becque for the "Jungle Book" is the same eerie, fantastic quality which Kipling created so wonderfully with words





In this finely paneled room — the living room of Mrs. William R. Grace's home at Westbury, Long Island—the rugs supply the note of rich color necessary to relieve such a room of sombreness. Here an antique Lavehr and a modern Kashan live together in peace on the basis of color harmony

The Oriental Rug in the Modern Home

Woven By Patient Fingers in Far Eastern Cities Where Haste is Unknown Because "Time Belongs to Allah", These Beautiful Carpets Bring the Glamor of the Orient to the Homes of the Occident

By H. MICHAELYAN

DURING the latter half of the nineteenth century, when the manufacturer of furniture was superseding the cabinet maker, the undirected public taste gorged itself with buying. Whatever was desirable in itself was bought. It was added to the existing collection of things until you could scarcely have put a dime down on a flat surface in the average home.

This wanton orgie of possessiveness produced many mad mesalliances of walls and floors, of rooms and their furniture. Nothing was bought so wantonly nor placed so heedlessly, it seemed to me—perhaps because I love them so much—as Oriental rugs.

There were the exceptional homes where fine old things had resisted the ornate invasion, and where Oriental rugs had remained in one family for two or three generations. In such surroundings the charm of their softening color was fully appreciated. In such an atmosphere harmony arrived. It was not sought.

But in many houses rare rugs were collected and assembled without being assimilated. The dealer was called upon by the future owner to establish the authenticity of his pieces. Often he was asked to expound the historic or legendary interest of their designs. But that the rug importer should have anything to offer about the placing of a masterpiece was as little expected as it was desired.

A liaison officer was needed. When he arrived, he was not the craftsman who had created the interior beauty of former times. He was a connoisseur of all the arts. Often his ideas were offensive to dealer or to owner. But he was a boon from the first.

He was the modern decorator. He brought from the studios a knowledge of color, of arrangement and of values which made him a master of room composition and design.

His first step was to direct the owner's desire to color and form in Oriental rugs and to relegate their symbolism to minor importance.



This gorgeous Persian rug of the late fifteenth century has colors which glow like jewels. It was presented by Mr. James F. Ballard to the Metropolitan Museum of Art

Unfortunately symbolism in design had long and unduly distracted attention from color and from a high order of craftsmanship.

Ruthlessly, it seemed to me, significance was stripped from symbols. The decorator had rather divide his client's joy in the possession of a fine piece by half, than run the risk of his wanting to establish a minor museum in his home. I was sorry for this. It seemed as if a compromise might have been made which would have enhanced the owner's enjoyment of a rare and beautiful rug without endangering interior art.

Yet I must not fail for a moment to recognize fully the services decorators render their clients and me. These benefits are the outstanding feature of our relations in spite of all the rigid requirements they sometimes make in the name of decorative harmony.

In his first revulsion from that reign of rococo, the modern decorator dedicated himself to the softest tones and to half-tone contrasts. When red was mentioned he saw red. Every color to satisfy his eye must undergo greying. It was not so much a mauve decade as a pastel period.

The old type rugs of the higher grade with their rich vegetable dyes, lovely though they are, were seldom delicate enough. Only the minutely woven Persians were sufficiently soft in shade to please the eye of the decorator. The heavier, darker toned rugs, especially those in room sizes were too vivid.

Here was a major problem for those specializing in Eastern rugs and catering to a decorative trade. The Oriental conception of color embodied in modern rugs and the decorator's ideal appeared to be diametrically opposed. Further, the American woman, ever an apt pupil, already had decreed for mellower tones and neutral shades—art museums, exhibitions and university lecture courses



In this Spanish Gothic scorpion rug, the figure of one of the most dreaded creatures of the tropics has been woven in a graceful design in beautiful, subtle colors. The rug is in Mr. Michaelyan's collection

had done their work well.

The dealer was not slow to meet the situation. He divorced himself from his own chaste conception of rug values and espoused neutrality. He won the new bride by fair means and foul. And within a short time the market was well supplied with neutral hued Oriental rugs both of distinguished and doubtful ancestry.

The dealers who made this compromise promptly reaped the harvest. For with the coming of neutral toned Oriental rugs their use became more general and an impetus was given to the business that has not yet lost its momentum.

The revolution in the rug weaving craft, when Color was enthroned over the prostrate forms of Symbol and Romance, has not been without its reaction. There came a renaissance in the appreciation of characterful color and of other discarded values. We have today our romanticists who pay their allegiance to period and who discover in appropriate symbol the highest woven art. The cult of the antique also has its devotees. Its followers will ever find symbol, period and craftsmanship of paramount importance. I know many decorators who belong to this cult and who find in the great range of Oriental design, type and color effects which carry out the spirit of virtually any period and decorative scheme.

For many years I have studied their work closely. It has been a privilege to cooperate with them in creating the rooms where masterpieces of the ancient art find their true environment, real interpretation and are truly appreciated.

It is they who create the proper atmosphere for an Ispahan, a Kouba or an Oushak. Their magic is indispensable in rightly relating a rug to a period, to a color, to a motif in a sympathetic blending of the spirit of a rug and the spirit of the house. The decorator who is more than a mere drapery hanger or furniture finder can find the common denominator between a rug and given surroundings, which greatly heightens the beauty of the rug.

The decorator whose consummate skill discovers a carpet which gives double depth to the values of a room and presents it with this added light and interest is doing his client the greatest service. The joy of possession is incalculably increased as a result of his work.

Luckily for me, my particular friends among the decorators are men and women of strongly marked individuality and signal creative ability. Where others merely follow the trend of the hour, they have all the while gone the way of their own genius. And for this reason I have been able, with little exception to find what they want in terms of their own genius.

Outstanding talent in the use of low tones is rare. Many are able to avoid offensive errors but few achieve character in effect.

But among my decorator friends there is a woman who can use plain carpets and Orientals with equal success. She selects a plain carpet with far greater imagination than that required to establish a given color in a room at the right depth. Under her hand a room becomes symphonic in the real orchestral sense and not a mere colorless color harmony.

This artist's imagination is untrammelled by modes. She is fearless in the use of the Oriental carpet, and I can have no happier experience than that of finding what she wants. She knows with the sureness of genius what she requires for her creation. Once she has discovered it, she gives it a surrounding which doubles its beauty and charm.

When she sends her clients directly instead of bringing them to me, they withhold final decision. They await the master's selection. I like that. For while the ultimate choice often is just what I would have advised, I know that the client—whose confidence in my friend is complete—is certain of a more abiding satisfaction with the result. This is as it should be.



The design of this seventeenth century floral nomad rug embodies the flowers which the Nomad loves—the spiky asphodel, the heavenly flower, roses and mimosa. It is from the collection of Mrs. Edward T. Stotesbury

Another friend of mine is a veritable Whistler to his clients—a Whistler, that is, in his belief in his own creations and in his rough treatment of bad taste. He, too, is a great artist. He must be a god in his field and his clients must appreciate that he is. He has done remarkable work both in homes where there is excellent taste and in homes whose only taste is that for grandeur.

One of my most amusing experiences came of a visit we made together on a prospective client of his. The woman's house needed him badly, a fact of which she was conscious or she wouldn't have sent for him. If he had been a man of tact as he was a man of genius, he undoubtedly could have decorated the house to his satisfaction even had it been necessary to raze the existing interior.

Instead, however, when the owner inquired of the artist what he would do with her house, he looked about him as one looks at a hodge-podge of atrocities.

Sweeping his hand to include them, and punching his walking stick viciously into an offensive floor covering, he gave his advice,

(Continued on page 84)



The cartoon of this decorative southeastern Persian rug of the late eighteenth century was inspired by the Persian epic poem "Lalai & Mejnoun". It is the property of Mr. Alvin W. Krech and is used in a simple, elegant room, alone on a highly polished floor where its design and color show to advantage



THE SPLENDOR OF THE EMPIRE REFLECTED IN THIS SATIN DAMASK

A fine example of the brilliant period of French weaving inspired by the Emperor Napoleon

WHEN Napoleon became Emperor one of his first acts was to visit with Josephine the palaces — despoiled and dismantled during the Revolution — of Fontainebleau, Versailles, Compiègne and Trianon.

He gave orders for their immediate restoration and personally supervised their refurnishing and decoration.

To Lyons he gave orders for all the fabrics to be used, and that once thriving town again became the center of industry and activity. Looms long silent were put into action, weaving exquisite brocades, damasks and velvets for the Emperor of France.

From a lyre-and-wreath design on a chair-cover made for Fontainebleau, the satin damask shown here is directly descended. Strong and simple, it has a richness and character which make it appropriate for wall hangings or draperies, and it lends itself admirably to the covering of furniture.

The influence of Empire design was strongly felt in Colonial America where the lyre motif found expression in the furniture of the master craftsman, Duncan Phyfe. Fabrics of Empire design offer a fitting background for furniture of this period and are most suitable for its upholstery.

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A splendid satin damask, with a lyre-and-wreath design taken from a chair at Fontainebleau. A companion damask, equally characteristic of the Empire, has a charming allover rosette pattern and comes in colors to match.

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Relating Your Decorative Design to Your House Plan

Design Grows Naturally from Plan in Architecture, and Adornment is a Matter of Co-operation between Architect and Decorator, with the Individuality of the Owner Constantly Kept in Mind

By R. W. SEXTON

EVERY house offers its own individual problem in the design of both the exterior and the interior. A house serves a very definite purpose as a home for some particular family. Its design should be an expression in sound architectural language of the individual requirements and tastes of those that are to live therein. Sound architectural language means that there are certain architectural principles that must be adhered to, and, by complying with these principles, certain limitations are put on the design of a house. But the house may and should be designed to suggest the personality of the owner and yet keep within the bounds established by architectural principles.

The first step in the development of the design of a house is the arrangement of the floor plan, comprising the allotting of the floor space to the various rooms, the connecting doors, the placing of the windows, etc. In the working out of that plan, the architect, inspired by personal expressions on the part of his client, finds an opportunity to introduce individuality into the design at the very outset. After all, it is to be the owner's house, he and his family are to live in it, and it must be made to serve the particular requirements of his household. That is what is so often overlooked. The owner knows those needs better than anyone else, and, in presenting certain ideas which he may possess to the architect, relative to the design or plan, he allows his architect to understand his personality. If the architect considers that, as he should, as his inspiration, the results will be much more satisfactory.

Below—Dining room in the house of Roy S. Bonsib, Scarsdale, N. Y., showing how one corner of the room has been cut off at an angle to balance the corner cabinet opposite. George M. Thompson, architect



Below—Staircase in the house of Arthur E. Newbold, Laverock, P. Mellor, Meigs and Howe architects. Interesting form is given to the structure, lending a decorative interest to the scheme



Below—Living room in the house of Henry E. Manville, Pleasantville, N. Y. Donn Barber, architect. The decorative value lies wholly in the structure





New York Galleries, Inc., Decorators



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¶ A predilection for this exotic environment may be gratified by recourse to the decorative suggestions available in wide profusion at these Galleries . . . where furniture and other treasures of antiquity offer tribute to the inherent sincerity of the reproductions wrought by our community of cabinetmakers at historic Fort Lee.

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A plan thus developed has given the design a good start. Personality—after originality—has been introduced, at the very outset: now see that it is kept there. From the plan, the house develops naturally. Building materials and consequent modes of construction are selected, and with the floor plan they serve as the basis from which the design is determined. An architect, or anyone familiar with the principles of architectural design, need not be told that a successful design arises naturally from the structural plan. It is a self-evident fact.

This design first takes shape in a series of masses and voids. Honesty, sincerity and truthfulness must be its chief characteristics. There is no place here for imitation, camouflage or any obscuring of the construction. False doors that lead nowhere, false beams which carry or support nothing, and all kinds of furniture, which



Center — Dining room in the house of Robert Haig, Riverdale, N. Y. Julius Gregory, architect. A fireproof floor was necessitated by the garage below. The tiles chosen blend perfectly with the furniture of Spanish influence



Above—Dining room in a house at Wheatley Hills, Long Island. Carrere and Hastings, architects. Charles of London, decorator. Design is based on sound architectural lines

is not furniture at all, must be avoided. Do away with effects. Let there be a reason for everything, and all will be well. From the floor plan, the rooms are formed. Doors and windows take their places, wall spaces are formed, and heights of ceilings are determined.

The principle of proportion is of first importance: relation of height to width of doors and windows, height of wainscot, size of panels, etc. The application of the principle of repetition is in the actual repeating of a motif on both sides of a center line, whether it be in the design of a mirror frame, a mantel, a door surround, or an entire wall. We frequently use a common term—balance — when we really mean repetition. Balance—refers to weight, without regard to size, shape or design, and really comes under the head of proportion. Subordination is that principle which emphasizes one component over all the others. It centers the interest

(Continued on page 86)



Living room in the house of R. L. Bates, Kew Gardens, Long Island, N. Y. Dwight James Baum, architect. Here design is a true development of structural plan

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Italian Renaissance

THE PERFECTIONS of the art of the Italian Renaissance, as accomplished not only in Florence but also in the many other cities of northern and central Italy, was such as to give the period a distinction second to none. This applies not only to painting and sculpture but also to architecture and furniture.

The large tables of the Italian Renaissance and the smaller ones, too, are incomparably beautiful. Their proportions are uniformly just, the carving most appropriate and effective though simple, and the walnut of which they are made is gloriously free from imperfections.

Delightful in proportions and exquisite in workmanship are the sideboards, cabinets, desks, and bookcases of the Italian Renaissance. They demonstrate the fact that what is worth paying for in furniture is taste. The value of the raw materials counts for something, the perfection of the workmanship counts for more, but rhythm of form and perfection of ornament and texture count for most.

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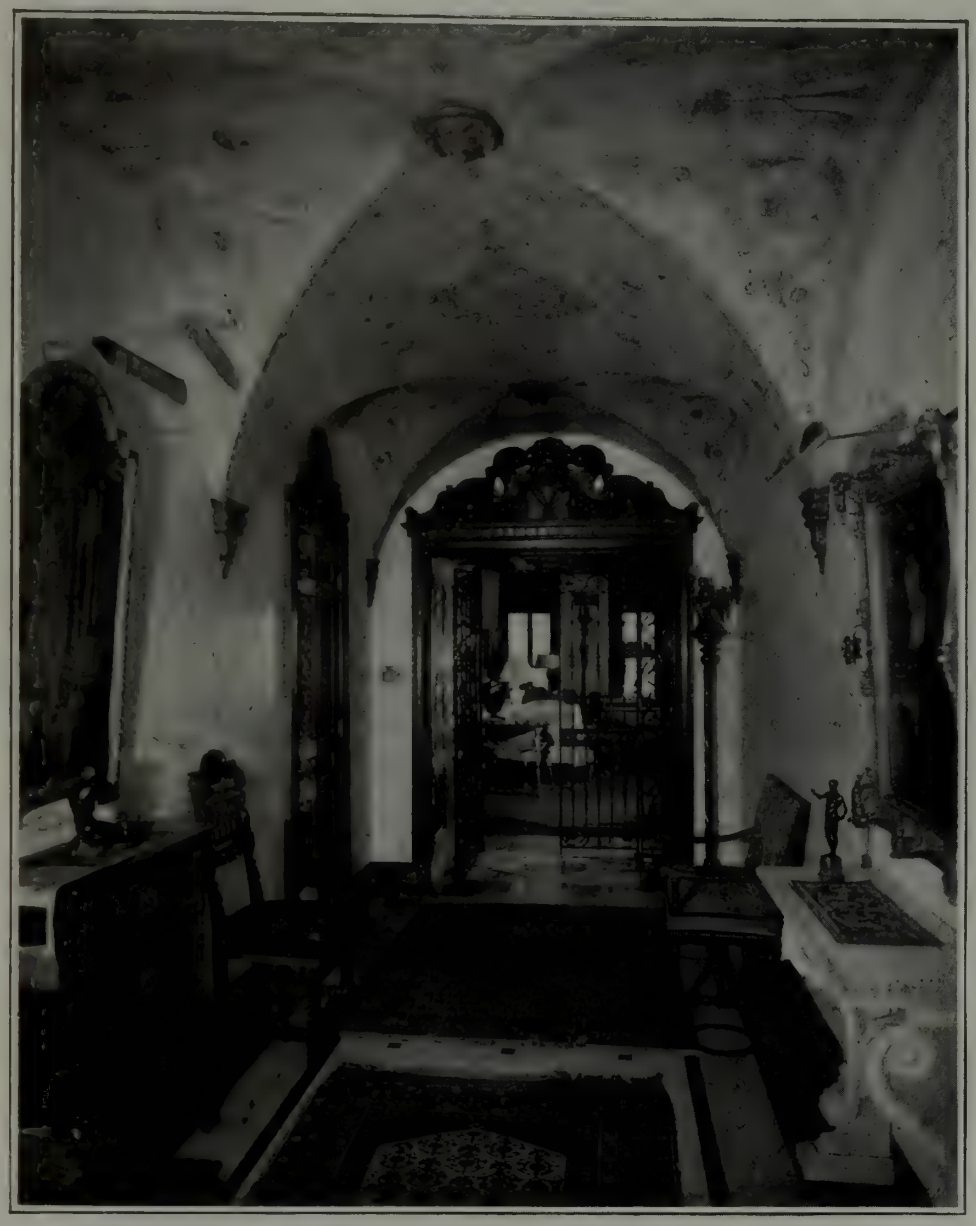
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The Substantial Jacobean Style, Lighter Venetian Influence and Dignified Beauty of Spanish Origin Are Intelligently Used in a Group of Distinguished Interiors

New York Galleries, Inc., Decorators *Photographs by S. H. Gottscho*



Rough texture stucco, parchment colored, is used for the walls of this bedroom. Beams and woodwork are hand hewn oak. The draperies are Jacobean linen of natural ground with designs of blue, henna and green, hung against cream colored silk gauze curtains. The oak furniture is Jacobean in design. An Oriental rug has a tomato colored ground, and this color is repeated in the decorative brocatelle bedspread



Delicate pastel colors are used in a bedroom of restful charm. The walls are peach colored, the draperies orchid taffeta shot with silver, hung against peach colored gauze curtains. Bedspreads of orchid and silver taffeta, welted and trimmed with green taffeta cover the green Venetian beds, which have touches of rose, yellow and antique gold. Dressing table and commode are satinwood

This Spanish dining room has walls of tannish apricot, a turquoise blue ceiling, and cross beaming in dull gold. Particularly interesting is the antique gold doorway with dull Italian colors rubbed into the shield. The doors are oak with ornamental bronze hinges. The furniture consists of reproductions of old Spanish pieces. Carved Italian columns support the arch; Italian antiques are used as lighting fixtures



The decorations of this apartment prove that furniture and decoration of varied periods and countries may be combined happily and with no feeling of confusion, always provided that the decorator has, in addition to real knowledge of the periods employed, an inherent sense of the fitness of things. Otherwise a house assumes the appearance of a museum and any sense of "hominess" is impossible. Three very different styles have gone to the making of this beautiful home—Jacobean, Venetian and Spanish. The result is one of pleasing variety and each style is appropriate to the room for which it was particularly chosen



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The companion chair is also of Solid American Walnut sounding an appropriate note of color in the finely-figured seat covering of Colonial tapestry.

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Right—The residence of Mr. W. S. Ferguson, in Cleveland, showing the type of home being equipped with a permanent, built-in private disposal - plant which immediately eliminates all garbage and waste. Courtesy of the Duplex Hanger Company

Below — The home of Mr. E. F. Hutton, Long Island, is an example of the type of country house in which chimney-fed incinerators of the built-in type are considered standard equipment. Charles M. Hart, Architect. Courtesy of the Kerner Incinerator Company

Practical Equipment and Conveniences for the Home

The Problem of Waste-Disposal in Country House or City Dwelling is Solved by Several Up-to-Date Methods of Incineration

By GEOFFREY BENTHAM

FOR several reasons, each of which is an impelling force to every person who acquires a home, household waste-disposal plants have become a standard item in the modern American dwelling. No home can be accounted quite clean and free from bacteriological hazards, where kitchen-refuse, discarded food-containers and broken glassware are simply deposited in an unsightly and malodorous receptacle outside the kitchen door, there to await periodical removal.

Sanitation is a dynamic conception when associated with the health of children. The cautious parent invariably desires porches and yards freely available for unrestricted play.

Every household appliance must be judged not only by the degree to which it makes the dwelling clean and healthy, but also by the extent to which it lightens labor or increases the efficiency of household employees. The waste-disposal plant by which all rubbish is finally got rid of by being tossed into a hopper and reduced to ashes, rates high among labor-saving conveniences and makes for cleanliness.

Finally, waste of all sorts constitutes a fire-hazard. More than one domestic tragedy can be charged against combustion of papers or other off-cast materials left neglected in a corner of a basement.

Important as these reasons are in cities, they operate even more directly and strongly upon owners of country-houses, summer-camps and other habitations distant from urban utilities services. Until the introduction of the household waste-burner, the disposition of refuse and rubbish was a disagreeably pressing problem on every rural property. In view of the present high standards and moderate costs of this equipment, it is as easy to have done with kitchen-litter as it is to prepare a meal, in the country as well as elsewhere.

These are, of course, reasons why private waste-disposal plants should be installed. The purpose of stating them here, however, is more historical than argumentative; that is, they explain why some machine for this purpose has become recognized as a necessary part of equipment in every well-ordered dwelling. That these burners are indeed recognized to this extent is indicated by the fact that in many restricted residential districts property is sold only with the understanding that waste-disposal plants be installed. Home-owners in metropolitan areas where there are no alleys frequently agree among themselves to install this equipment in order to rid the avenues and boulevards of public rubbish-collectors.

To the house owner classification of the various incinerators now on the market will be suggestive. This classification must have to do, first, with the combustion-system employed by the several machines.

In this respect, there are four types. The first is non-fueled; that is, dry refuse is mixed with wet, and the whole mass gradually gives up its moisture so that what remains may be ignited and will destroy itself. The obvious advantage of the non-fueled type is economy.

(Continued on page 94)



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THEO. H. KREMER, MGR.

Homes in the Sky

(Continued from page 55)

vy silk elaborately and minute-handpainted by some long-for-ten religieuse. Only an imagina- people could combine the cs of their saints with the fur-nings of their everyday life and climbs to the roof one is rewarded by a panorama of all New York, for on top is the observatory. At intervals around the roof, the columns form the base for the Italian wrought iron lamps whose dark



The walls of Mr. Hassard Short's roof garden are pale green against which the mass of darker evergreen and plants stands out clearly. The chairs are color companions to the decorative awning

g from the heaviness of iron delicately conceived objects are the heritage of Spain. at Majolica bowls and a gleam-brazier are objects of native The most decorative and in e ways the most beautiful is bedchamber with its gorgeous alonian bed.

Miss Cora Clark's apartment on tral Park West has an ex-ive roof garden, in formal ian style and possesses the y of a water garden, that most ring accessory of any culti-d territory. Particularly de-tful is such a garden when it pletes its beauty by a marble shapes stand out against the whiteness of the marble.

Another most attractive roof garden is that of William Rhinelander Stewart on Park Avenue. It is completely enclosed—as so many old gardens are—by an imported French woven fence of live oak which may be had in convenient five-foot sections ready to install. The middle of the roof is latticed off and protected by an awning and at one end is a delightful marble figure of a young girl, standing in the midst of a flower bed. The reed furniture used is imported from the Philippines and has bright colored cush-



At the end of this garden atop a roof is an old Tuscan bell whose throaty peal resounds above the city's noise. Spanish oil jars are half hidden in ivy and in one corner a fountain throws its spray

tain as lovely as the one in center. The amusing little ines which float in the cool add interest to the lilies and r plants. A most unusual ure is the bungalow which a miniature home in it-with its huge living room. on a cool day one may light fire and have tea served from little pantry adjoining. One es a glimpse of this house at nd of the terrace. And if one ions which give a cheery note of summer. The attractive jars and window boxes are of Galloway pottery. Brilliant geraniums and white daisies bloom on this pleasant roof, and ivy twines itself about the fence and lattices.

EDITOR'S NOTE:—*This is the first of a series of articles on "Homes in the Sky" showing the interiors as well as the exteriors, and demonstrating how interestingly and attractively these roof gardens may be planted and the terraces furnished.*

Small Tables Essential in Decoration

(Continued from page 49)

one with a considerable sum to spend need not be discouraged, for such an original may be readily exchanged for an accurate reproduction. Cabinet-work of the most exacting sort is expended on these reproductions and they are extremely well worth having. Except for the atmosphere of mystery and sentiment which surrounds an antique, the subtle tonality of the wood and the patina which arrives with age, a reproduction is perfect in every particular.

One must look to earlier periods for small tables which are appropriate to a man's room. Reproductions of sixteenth century Gothic stools, sturdily constructed of oak, crudely carved and painted in deep, full color, and with lids which top deep compartments suitable for pipes and tobacco jars, are both attractive and convenient. Jacobean stools are also extremely simple, well-proportioned, and strongly constructed, the baluster legs being joined together by broad stretchers.

The small table as a distinct article of furniture came into use in England about the middle of the seventeenth century, when the general use of tea, coffee and chocolate required such pieces of furniture. The drop-leaf, octagonal, gate-leg tables of this period are most appropriate in dignified surroundings. The square tables with spiral or twisted legs of the time of Charles II, and the walnut tables with cupped legs, cusped and arched aprons, and serpentine stretchers of the William and Mary period combine a fine vigor with marked grace of line. Cabriole-legged card tables of the Queen Anne period may be used attractively either open or with the flap folded over. The rectangular tables of this time with cabriole legs and carved galleries are notable for their simplicity of outline. Chippendale invented one of the most useful types of end tables in the tripod base, mahogany table with the tilt-top finished with a scalloped, carved or galleried edge, the variety of which is endless. For Colonial rooms there are innumerable varieties of small tables from which to make a selection,—triangular drop-leaf tables and tripod-base, tilt-top tables of greater or less elaboration, tiny candlestands, butterfly tables, lyre motif Duncan Phyfe tables with drop ends, and many cabriole and gate-legged types. The woods may be chosen to harmonize with one's decorations, except in the later eighteenth century tables, from cherry, walnut, pine, birch or maple.

Tip-topped tables with wrought-iron bases are most decorative in a room done in the Spanish manner. As a foil for the substantial and rather severe walnut furniture with which such a room is usually furnished, few other small tables are as appropriate. The blue, red or yellow tiles of arabesque design are gay and luminous against plain, rough walls. There are also sturdy rectangular walnut tables with a minimum of ornament, sometimes with iron underbracing, desirable for their definiteness of line and pleasingly textured wood. Hexagonal pedestal tables are unusual and interesting when fitted with dark marble tops. Because of the alliance between Spanish and Italian styles of furnishing, any of these tables are appropriate for an Italian interior, though one may prefer the more elaborately carved, vase-form pedestal tables with hexagonal tops and claw feet of Renaissance inspiration.

Lacquered and painted tables and those rich in colored inlay have a definite place in decoration. Many reproduced after designs of seventeenth century England, Italy and France are strikingly beautiful. The very intricacy of their design and their richness of color, however, give them an importance in a room which makes their placing and use a matter for thoughtful deliberation. To gain the utmost in effectiveness, they should be used sparingly. In their selection, one will, of course, examine the color, the design, and particularly the manner of execution of the table under consideration.

Curious Russian tables decorated in bold color with formalized animals and human figures make refreshingly novel end tables for studio rooms. The small tables designed in the modernistic manner are amazing and fascinating. Painted in brilliant color or soft lacquers, or of highly polished pale woods, fashioned in the unexpected curves favored by contemporary European designers or in the lithe height of "skyscraper" design, they are delightful and smart to the last degree. They are too decidedly original to be at home in conventional surroundings, but where emphasis on period design is lacking, where the atmosphere is that of the festivity and movement of the modern mood, they are eminently desirable.

In selecting the bedside table it is well to remember that its function is to hold a lamp, a clock, books and magazines and a number of other things, and to provide one which is sufficiently large. Bedside tables are, as a rule, too high. One which is but little higher than the bed, with a shelf beneath will be found most convenient. In this connection the height of the lamp should be considered, as comfort demands that it be adjusted so as to shield the eyes while at the same time permitting the light to fall upon the book. Adjustable shades are to be recommended for this purpose, and it is not now necessary to sacrifice the appearance of the bedside lamp in order to secure this convenience, as they may be had in simple shapes and pleasing colors, and may, of course, be made after one's particular specifications.



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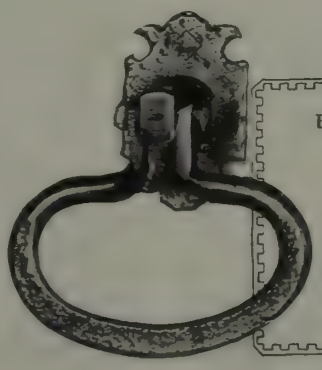


CHARLES *of* LONDON *is the well-known international authority on the interiors of the Elizabethan Period. His writings on the subject are recognized as standard works of reference. With this stately room he indicates the type of background which was, in earlier days, the inspiration for famous English metal workers.*



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Antiques as Decoration

(Continued from page 41)

delightfully the intricately decorated silver placed upon it.

Among the rarest of eighteenth century examples are épergnes and fruit-baskets in pierced silver, their borders embossed and chased with festoons and floral devices. An enviable épergne of this description supports at its apex a graceful fruit-basket, and on each of its four, six, or eight branching arms a sweetmeat dish, the whole presenting an irregular pyramid of argent daintiness as delicate and lacelike as sparkling frostwork. Such a piece may rest, when not in use, in the center of a sideboard, a pair of plain entrée dishes supporting it on either side, but it is seen to greatest advantage when placed quite by itself on a console backed by rich old damask and lighted by branching silver side sconces. An elaborately pieced cake-basket may occupy the center of a small sideboard, silver candelabra of simple decoration guarding and lighting it at either side.



A Georgian silver meat plate with shaped gadroon border makes the most impressive of modern service plates

An interesting tea-service flanked by candelabra, an exceptional piece of hollow silver, guarded on each side by striking candlesticks or handsome candelabra, is a form of sideboard decoration of which one never tires, but the reverse treatment is no less pleasing. A single candelabrum of exceptional beauty supported by flanking covered dishes with striking finials is an admirable arrangement, as is a central grouping of rare candlesticks of varying heights sided by urn-shaped fern dishes. The symmetry of these arrangements is obvious, while the lack of crowding permits each beautiful example to be seen to full advantage.

Adaptable as is the major part of Georgian silver to austere or ornate interiors, there are two types of article produced during this era which are distinctly out of place in other than palatial surroundings, —the rose-water ewer and basin of heroic size and the sculptural covered loving-cup. The fortunate possessor of either, or both, would do well to construct a dining room around these dominating objects instead of trying to adjust them to an existing room. If they are of silver-gilt, an interior hung in the rich greens and blues and mellow tawny of Flemish tapestry and framed in cabriole mahogany of soft sherry tones, would form the best possible setting.

Miniature objects in silver and odd bits that have, through the vicissitudes of time, lost their companion pieces are most enjoyed when placed on the circular tiers of an eighteenth century mahogany dumb-waiter, or on the shelves of a hanging cabinet. When a collector begins to look for articles that would enhance the interest of such an assembling it is amazing to find how many delightful trifles present themselves for consideration. Tiny globular Dutch teapots with repoussé surfaces and flower finials, slender Empire coffee pots with swan nozzles and high feet, oval snuff-boxes with odd devices on their covers, stirrup-cups, and gallant silver spurs are but a few of these fascinations. The recess of a large dining room can be made altogether satisfying if furnished in eighteenth century black and gold lacquer, a wall-cabinet in this finish, filled with odd bits of old silver, forming the center of interest. A more striking effect could hardly be devised than shimmering silver against the soft gloss of antique black lacquered wood.

Although old English silver is now overpoweringly in the ascendant rare examples in silvercraft are to be found among the output of other nations. German seventeenth century silver-gilt, in combination with shell and rock crystal, is justly famous for its decorative value. A nautilus and gilt, or crystal and gilt, cup on a small mirror-backed console is an exquisite detail for a formal drawing room, while these same objects filled with feathery ferns or delicate flowers and placed upon mirror plateaus, are inimitable as centerpieces for small dining-tables. Portugal offers eighteenth century silver helmet ewers and harmonizing basins of Hispanic rococo design and ornamentation. Many silver articles of useful purpose and luxurious expression were made in France during the eighteenth and early nineteenth centuries and are now to be found by persistent searches, while even distant Russia offers very pictorial steeple-topped tankards and other objects in silver no less interesting.

Whatever the mode of its expression, from the world's rich store of silver any room may be equipped with service or decorative objects that will richly grace it.



TWENTY-ONE-THIRTY LINCOLN PARK WEST, CHICAGO :: *OMAN & LILIENTHAL, Architects*

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plain colors, tile effects, and decorative patterns, for kitchens, bathrooms, etc.





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More than utilitarian is this Hearth Bench, upholstered with a Kien Lung Palanquin mat. For those who demand comfort and intrinsic worth, beauty and fitness in their furnishings, we invite consideration of antique treasures adapted to modern uses. The simple home builder, as well as the collector, may be a connoisseur.

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For wall decorations, for upholstering antique furniture—these are but two of the many uses of the Rare Old Fabrics of the Sixteenth, Seventeenth and Eighteenth Centuries which may be seen in the showrooms of B. Benguiat.

B. Benguiat

WHOLESALE

383 Madison Avenue, New York

Isadora Duncan!

(Continued from page 46)

tragedy that this mother of genius lived through, would not want to help her to keep that house, when she is told that Isadora's desire is to dedicate the walls that heard her sobs, to be the walls of a temple where she shall teach the children of other mothers, as she would have taught her own, to become *living works of art?*)

(Let us not judge her present distress severely because we all know that she has earned millions.)

(She has.) It is true that money went as swiftly from her hands as it came into them, and yet, all those who have known her intimately can swear to the fact that no *bourgeoise* ever spent less for her personal attire. While she was making money, she spent it, shared it with her pupils, friends, servants, making life beautiful for all those who came near her. She did exactly what we are told to do: "Never to keep silver, but to flood the world with it . . ."

Recently again, she devoted the enormous sum received for her summer villa to feed hundreds of children in a land devastated by anger . . . Who cares where? Did Christ express any distinction of nationality when he said: "Suffer little children to come unto me"?

She was as lavish with her money as with her heart; that's why we adore her.

There is one thing she will not do—desecrate her ideal. Isadora will make no compromise for the sake of box-office receipts.

She'll face starvation peacefully, rather than appear in a place she considers an unfitting setting for her art. Last summer I heard she was alone in Paris, and without funds. She had come there, hoping to get back-rental from a tenant, but hearing he was in trouble himself, she would not sue him.

I looked her up. A friend had lent her a small studio till she could go to a hotel. I found her reading. She looked so perfectly happy, I thought reports must be exaggerated. As I could not get her to talk about her affairs, I went at it bluntly . . .

"Just how much money have you left, Isadora?"

She laughed, emptied her purse, and said:

"Let's count together . . . Five francs, thirty-five centimes."

I burst into tears.

"This is dreadful. Something must be done immediately. How can you sit there and read so quietly?"

"I was having a beautiful time, I was reading the Song of Solomon. Do you know the beautiful English version, by Julia Ellsworth Ford? Yorska, dear, read it aloud to me."

"Now? Certainly not, we must talk of your affairs first. Isadora, won't you make just one concession to necessity? The Champs Elysées Music Hall will give you fifty thousand francs for two weeks; they'll book you immediately."

"Never, never. I've never criticized any artist who sold her body to save her art, though I don't believe art can be saved that way; but I cannot forgive anyone for betraying one's art. Art is sacred. It is the most sacred thing in the world, after children. If I had not held my art sacred, I would never have danced after the death of my little ones. When I posed for Bourdelle for the bas-reliefs, I thought that theatre was going to be a Temple. . . . Don't worry, dear, something will happen. . . . You've brought me lilies and fruit. I shall dance in front of the lilies and I shall eat the fruit after deserving it. Tomorrow I am invited to dinner. Besides, I am expecting a cable from someone who will not refuse to loan me a thousand dollars."

"Isadora, have you any definite plans for your future?"

"Of course, I have. I have had the same one for years. I leased my house for ten years, in two years I shall have it again, and then I shall have my school. Before I die, I want to teach hundreds of children how to let their souls fill their growing bodies with music and love. I never taught my pupils any steps. I never taught myself technique. I told them to appeal to their spirit, as I did to mine. Art is nothing else."

"It takes money, Isadora, to run a house, a school, a Temple."

"The rich children will pay for the poor ones."

"But until then? Isadora, you've just said you'll only have that house in two years . . ."

"Yorska, don't be practical. It's unbecoming. Artists must never think about money. They must never think about anything but giving their art to the public. That is the only way to make money."

As I saw no trunks, my eyes searched the walls for a door leading into another room. There was none.

"Where are your personal things?"

"There, in that bag."

"There are only papers in that bag, I mean where are your clothes?"

"I have them on me. That bag contains all my treasures, and such treasures. Letters of love, to myself, to my art . . . to the memory of my children. Do you know that I see them every night? That is why I am afraid of the night . . . Read me the Song of Solomon."

When I had finished the book, she was crying. She laughed when she told me she only possessed five francs . . . She laughed when she told me a traveling bag, half filled with letters, contained her entire possessions . . . She cried when she listened to the Songs of Solomon!

Truly this American woman is made of divine stuff. Her name must live on forever, this genius who truly revolutionized the world.



FRIGIDAIRE

PRODUCT OF GENERAL MOTORS





WITH autumn comes a new interest in the delights of the table—a new pleasure in the entertainment of guests.

And what a pleasure entertaining becomes in the home where Frigidaire serves! Countless dainty surprises, delightful frozen desserts, novel and delicious salads—all so easily and quickly prepared in Frigidaire.

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This modern iceman calls once with Frigidaire—and the ice stays always.

ORIGINAL

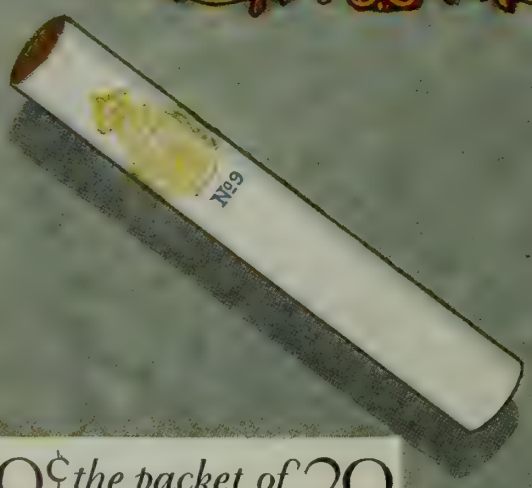
MELACHRINO

"The One Cigarette Sold the World Over"

Melachrino cigarettes, made of the very finest Turkish tobaccos, have won the patronage of the aristocracy of the world—the eminent ones of America—the royalty and nobility of Europe—because of their distinctive delicacy of flavor, aroma, smoothness and richness.



PRINCE WILHELM of SWEDEN
Son of King Gustav and famous as an explorer, sailor, soldier, poet and writer of books of travel and plays. The prince is but one of the many scions of royalty and nobility the world over who smoke and endorse Melachrino cigarettes.



W

Jag begagnar tillfället härmed att jag
säga vänligt av Melachrinos utmärkta cigar-
retter och finner dem berätta en mild och
god arom.

Stockholm: Sept. 1925.

Wilhelm

TRANSLATION

This is to inform you that I have smoked the very excellent Melachrino cigarettes and found them to possess a very mild and agreeable aroma.

WILHELM

30¢ *the packet of* 20
15¢ *the packet of* 10
CORK TIPS AND PLAIN ENDS

Wall Paper for the Most Charming Rooms

(Continued from page 51)

of the period bear the dates 1620 and 1630 and are still in existence. These designs were printed on paper with a varnish instead of ink, and finely powdered wool sprinkled over the pattern; a portion adhering, the surplus was brushed away, the result was a beautiful flock paper closely resembling velvet. Tapestries with landscapes, historical and mythological scenes were successfully reproduced and later, by using powdered silk in place of wool, he imitated those aristocrats of all decorative fabrics, silk damasks.



"Chinese Kiosque" design on the toile de Jouy wall paper is printed in blue or red on a white ground. Courtesy of W. H. S. Lloyd Co., Inc.

France, ever following fickle fashion, gradually neglected the velvet papers for the painted or "illuminated" papers of Jean Papillon, who invented the "repeating pattern". Printed from wood blocks, the designs were brush painted and these papers became so popular that in 1720 they were used on the walls of every important house in Paris. Just as their vogue was at its height, England perfected the flock papers invented in France a century before, reproducing printed cottons in Oriental designs, brocaded velvets and such wonderful tapestries that they superseded even the magnificent Gobelin tapestries in palaces, so what chance had the illuminated papers against such competition?

Enterprising Dutch traders early brought from China small sheets of rice paper in packets, made in sets for walls of rooms, printed in gaily colored birds and flowers, mountains and luminous stretches of water, little pagodas gay in red and gold, richly robed Chinese ladies and mandarins, domestic and rural scenes. Later, when these "pagoda papers" were made in larger sizes, the designs were panoramic, representing scenes in India and China, natives perched on magnificently caparisoned elephants hunting lions, tigers and smaller game. The views were not duplicated but the scenes were continuous, passing from one side of the room to the other. Rich in color and incident, these papers made an admirable background for the Oriental lacquers and porcelains then in vogue and were in high favor in both French and English courts. One perfect and beautiful example of an ancient Chinese paper, may still be seen at the House-in-the-Wood (Queen Wilhelmina's palace at the Hague) on which the colors of foliage and flowers, birds and butterflies, undimmed by time are still fresh as when first painted.



A reproduction of a Jacobean tapestry, "The Arundel" design in rust reds, brown, and soft grey on a taupe ground. Courtesy of W. H. S. Lloyd Co., Inc.

There is a legend that the first decoration ever applied to a wall was a square of rice paper painted by a young Chinese artist for his sister's room. This so delighted her that he painted a series of uniform size, each numbered and arranged

(Continued on page 98)



View of our Exhibit of Spanish antiques at the recent Architectural League Exposition.



Interior Decoration As An Art

Professionals engaged in the Art of Interior Decorating know the intricate problems they are oft' times unexpectedly confronted with. Color scheme is, for instance, one of the important factors in their Art and one which is not always of easy solution.

The Treasures of Old Spain

Have helped solve many a problem. A small colorful or decorative piece will at times work wonders even though it be applied to a home not essentially Spanish in either atmosphere or design.
Clients will find at any one of our Galleries in New York, Palm Beach and Barcelona the kind of co-operation that is generally expected of a firm that is appreciative of the good will that goes with the name and one that has built its reputation on the strength of the satisfactory service which it has been rendering its clients since 1909.

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Barcelona, Spain
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Freneria 5



One of the newer Ficks creations in stick reed — Chair No. CFU. Ideal for the sunroom, porch or terrace.



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NOTHING is so soothing as a comfortable, airy chair of stick reed.

There is that delightful feeling of refreshing restfulness in every piece of this cool, light furniture. Distinctive in design, Ficks Furniture brings a pleasing, smart appearance to the sunroom, porch or garden. In the living room an occasional Ficks Chair lends the touch of informality always desired.

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Ficks Furniture is sold by leading furniture dealers and interior decorators, everywhere.

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Cincinnati *New York*



FICKS FURNITURE

MASTER CRAFTSMEN IN REED — FIBRE — REED AND-WOOD

Planning a Directoire House

(Continued from page 59)

on invisible hinges with no trim showing and painted to match the wall.

* * *

Bed Room No. 1

WALLS: Papered in a delightful French paper of Louis XVI design in blues and terra cotta pinks on a dead white ground. (This has to be glazed to give the best effect.) Use a chair rail about 30″ above the floor and paint plain dirty white to match the background of the glazed paper.

FLOOR: Cover entirely in an old blue seamed carpet.

DRAPERIES: Of blue and white polka dotted swiss trimmed with blue ribbon and made to cross each other and held back with blue taffeta bow knots.

FURNITURE: A painted four poster bed with tester top draped in the same dotted swiss with a spread of quilted silk in pink corded with blue. A chaise longue and overstuffed chair are covered in a dainty flowered chintz and corded with pink and blue silk. Dressing table made of pink organdie skirt with side pleated ruffles and a narrow swag drapery around the top of blue taffeta. Stool in the same material.

* * *

Bed Room No. 2

WALLS: Painted a pale oyster gray green. Woodwork antiqued a little darker with a painted coral line around the top of the base mould. Divide the wall spaces up into a series of panels by painting narrow lines of color on the walls with swags and arabesques in the coral and dark green.

FLOOR: Covered with a taupe rug.

DRAPERIES: Of white glazed chintz with ivy leaves and trimmed with green ball fringe. Under curtains of coral gauze.

FURNITURE: A pair of green Directoire Beds with painted lines in coral color and spreads of coral and white stripe material bound in green. A chaise longue or small comfortable upholstered chair in green satin. Walnut commode and a small dressing table made of wrought iron with a painted glass top and hanging glass above. Lamps of green painted tin with striped shades and ball fringe.

* * *

Bath Room:

WALLS: Painted and marbleized in sienna and violet marble. Tub set in a frame of wood and small mirror glass panes to look like tiles. Basin made of mirrored glass with silvered fixtures and supported with an iron frame work. Shower and window curtains of violet moire bound with yellow.

FLOOR: In yellow and white squares of rubber or pieces of square mirrored glass about a foot square set into cement and allowed to harden.

CEILING: Painted silver with violet stars. If possible have tub placed in center of long wall and build out two closets on each side recessing tub. Finish with an arched top over same and paint with silver. Use violet linen towels and bath mats.

* * *

Guest Bath:

WALLS: Tile one-third of the way up with colored tiles or with waterproof cement and paper the other part with a narrow green and white stripe paper finished with a flowered border. Have a painted window shade with flowered design in Classic style. A pair of mirrored cabinets for bottles held together with wire frames and painted green. These have glass shelves and are very decorative.

FLOOR: Covered with large squares of dark green rubber and held together with key joints in the form of white stars. Use white towels and bath mats bordered with green tape.

* * *

Kitchen:

WALLS: Paint walls a pale violet pink and line the china closets in French blue with the outsides painted antique white and lined with the pink color.

FLOOR: Covered with large blue and white checks and wood work painted white and lined with the pink.

DRAPERIES: Curtains of pink muslin and trimmed with rick rack braid and tied back with blue tiebacks. Flower pots painted blue with geraniums in them growing on the window sills. Pink and white rag rugs on the floor. Stove in white and nickel plate enamel. Sink and fittings to match.

* * *

Back Yard Garden:

WALLS: Covered with a coating of gray cement. Flat pilasters of the same laid against the walls to divide same into panels, with architectural designs such as fountain heads, swags and arabesques in each panel.

Large butter tubs painted a deep blue with gray bands are placed along the wall and filled with clipped laurel trees shaped after old French ones and trained to grow this way.

A wrought iron table in black with a striped awning umbrella in blue and gray stripes and trimmed with deep fringe is used for meal time in the summer with some iron and cane armchairs in old paint. A swing covered in the awning stripe might be used if there is sufficient space, thereby adding a decorative touch to the garden.

Gossip About Paris Authors

(Continued from page 62)

searchers who were not able to get in on the first serving. Thus for example the amusing book of synthetic literary portraits by the supremely comic artist, Gus Bofa, which was issued in a numbered edition of 1000 copies at 20 francs a copy is now selling for 250 and 300 francs.

To cope with the increasing demand for fine editions finely printed and illustrated, French publishers of every sort are now devoting their thought and capital. Almost all books by well-known writers are issued to-day with special first editions and other editions on fine paper with wide margins. And if the book is at all interesting it is usually re-issued in an edition de luxe with wood-cut or etched illustrations done by prominent artists and engravers. Almost all the recent works of the younger school of French writers have been so issued. There is Jean Giraudoux illustrated by Chas Laborde; Radiguet by the painter Vlaminck; Pierre MacOrlan by the German artist Grosz; Francis Carco by Daranges; etc. Dunnoyer de Segonzac, Hermone David, Van Dongen, Foujita, Pascin, are others of the artists who have done and are doing beautiful works for the books of literary contemporaries. Often one book is illustrated at different times by different illustrators. "Les Innocents" by Francis Carco besides the regular unpictured edition boasts of two others illustrated respectively by drawings of Dignimont and etchings of Chas Laborde.

There is also the ever popular "Jungle Book" of Kipling whose appearance before the French public in at least three different editions de luxe testifies to its universal appeal. One of these editions was issued in 1919 and the well-known animal painter, Jouve, did the illustrations. It was priced at 2000 francs for the subscribers. Lately a copy was sold for 30,000 francs! The latest "Jungle Book" is illustrated by the artist Maurice de Becque. This young Frenchman has done a series of colored etchings which have been highly praised for their bold decorative quality.

Speaking of etchings calls to my mind the fact that this mode of illustration is supplanting in a way the wood-cut that was so popular a few years ago. And one finds it being used in a most curious way. Who would have thought that an austere member of the French Academy would take to etching the illustrations for one of his books? There has just been issued in a limited edition "Rhumbs" for the illustration of which the author M. Paul Valery has amused himself playing with acids and copper plates. The results may not be up to the Meryon standard but they express what the author-artist had in mind and they make interesting pictorial additions to his book. Incidentally the book will make another item for which the increasing crowd of Valeryites will struggle to possess. For it is one of the curiosities of the literary life in Paris that everything written by Paul Valery is much sought after in edition and in Mss. First editions bring prices that make one wonder at the sanity of the buyers. As for the manuscripts and letters of this Academician — who has lately been introduced to American readers by the excellent translation of Malcolm Cowley—they are worth their weight in golden francs. It is rumored that the constant sale of his private letters and Mss. by unscrupulous autograph fiends has led to Valery consulting with a friendly Senator who will soon bring in a bill to prevent the sale of private letters in the auction rooms and literary marts without the writer's permission.

Although it is no new thing—at least in France—for an author to illustrate his own books, the appearance of the Valery volume recalls to mind others which have appeared this season. Jean Cocteau, some of whose drawings have already been issued in a separate volume, has just illustrated his novel "Thomas L'Imposteur". Pierre MacOrlan, who before his literary successes was known as an artist, has returned to his water-colors and turned out some interesting illustrations for the edition de luxe of his "Sous La Lumiere Froide". Water-color is also the medium used by Arys Leblond to illustrate an expensive limited edition of "Le Noel du Roi Mandjar" one of the books written in collaboration with his brother, Marius Leblond.

And so we come to another point. If authors take to illustrating their own prose why cannot orchestral conductors take to writing the music they are to conduct? This summer there has been a double bill at the Paris Opera of new works by two eminent *chefs d'Orchestre:* Maitre Phillipe Gaubert who leads the orchestra of the Paris Conservatoire and the Straussian and Wagnerian works at the Opera, and Maitre Gabriel Pierne who conducts each week the forces of the famous Colonne Orchestra.

The work of Gaubert, "Naila," founded on an oriental legend by Maurice Lena did not sound of any great import although the music, well-written and well-sung, was conducted by the composer and made to seem richer than it was. On the other hand the little *morceau* by Pierne "Music-hall Impressions" was a perfect gem. It was a delight to watch and listen to. The music was full of life and bubbling with sly merriment. It was said to be a parody on the usual music-hall numbers but to my mind it was much more witty

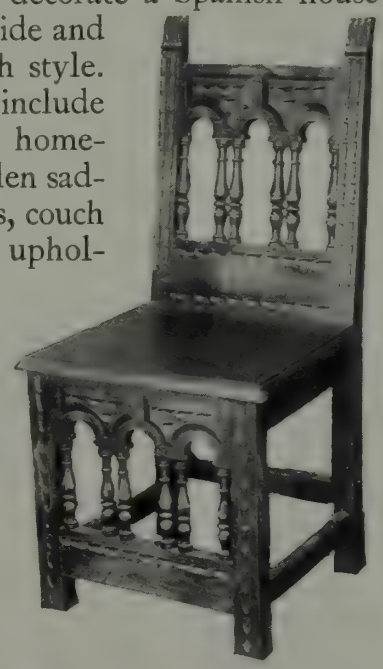
(Continued on page 91)



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Hand carved walnut reproduction 16th Century chair. This is No. 6 of a line of nine.

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J. H. Stedman
NATURIZED FLOORING PATENTED

Stedman Tile
OF REINFORCED RUBBER

Oriental Rugs in the Modern Home

(Continued from page 64)

"Burn it, Madam, without delay!"

Still another friend of mine exacts by other methods and receives the full control he deserves of every interior problem presented to him. He knows and loves woods as I know and love rugs. He is an authority on the interior uses of woods, writing and lecturing on them. His culture and taste always command recognition although they never are aggressive.

He early demonstrated the harmonious relationships it is possible to secure between purely English period rooms and the Oriental rug. His work, I believe, could it be preserved, would go down to other times in the same class with the art of the greatest furniture makers—and indeed, with that of the great painters.

Just as the thing of beauty is a joy forever, so is the rug a thing of romance. The romance cannot make the rug right or desirable in the wrong place; but it clothes it with a deeply enriching quality.

One can never know the artist's name—nor his school—but one can come to know the artist through his work, to guess his vision, his strength, his tenderness, his subtlety or his directness. The rug is a treasure of human feeling just as the painting is. It is the earliest highly developed form of human art. It was the beginning both of the permanent home and of home decoration.

The happiest days of my career are those in which I am able to give a purchaser the thrill I, myself, have experienced upon the discovery of a rug of rare beauty. He comes to see and feel the individuality of the artist as clearly as I do. And he responds more delightedly to what the artist has to give us.

"That rug," said a friend of mine lately, referring to a rug I had sold him a fortnight previously, "has given me more 'kick' than anything I've possessed for many years. I sit and look at it for hours —I can't get away from it. My family teases me about it. My son is greatly amused at my complete infatuation with a piece of knotted fabric." His eyes sparkled as he told me about it and his expression reminded me of an ardent wooer contemplating the charms of his first love.

He invited me to his house that I might see for myself the transformation wrought by the rug in its new environment. As I entered the room that morning my heart actually began to beat faster when my eyes caught sight of the rug. It cast a radiance and pulsated with a life I had not suspected it of possessing.

In my showroom its rich beauty had been restrained. During the five years I had owned the rug—an antique Gheurdiz prayer rug—I had never imagined its having such a depth of beauty and charm as emanated from it in the right room, that morning.

Yet at the very moment of rejoicing with my friend and congratulating him on his taste and discrimination, I must confess a certain sense of sadness crept over me at losing a treasure which I hadn't fully appreciated while it was mine.

There is a lore written only in rugs themselves which cannot be found in libraries. It is not easy to acquire nor simple to pass on to others. Nomenclature and a slight knowledge of the home lives of weavers and the conditions of weaving in various little principalities do provide an illuminating background for the comprehension of rug lore. When this is understood it seems to me that the offensiveness of such a background to the searcher for color and form is at once removed.

Further, I would urge upon owners of rugs as well as upon decorators, a broader knowledge of craftsmanship in rug weaving. Few people feel further interest in the weaving than in the obvious character of the pile and the fineness of the thread. Yet every real rug artist had a mastery of his craft such as the painter has of his paint and brushes. And the better he understood his medium the more perfectly he expressed his art through his threads.

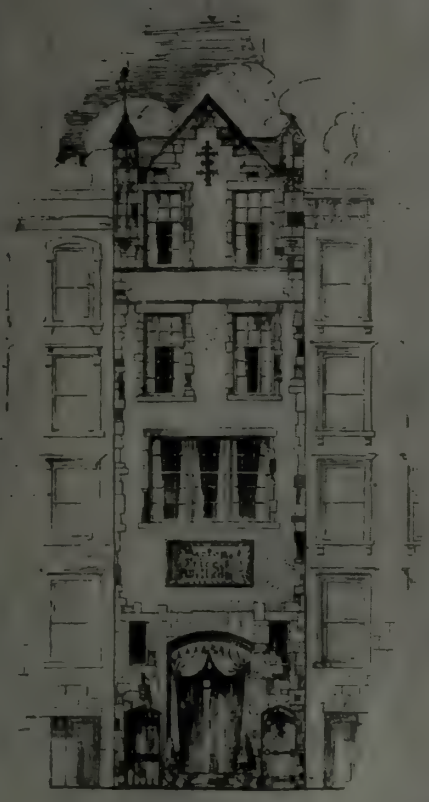
All these things it is the dealer's task and delight to pass on, whenever he finds they are welcome. And it is one of the greatest services any dealer can perform. To those of us who know the Eastern world and have come to understand something of Western values, it is a privilege to translate the art of one land to the artist of another.

The dealer's importance does not stop here. It is he who has created the rug situation. He has made it possible for the decorator to find at hand and in the search of a few hours, the gem of color and design which but for him might have to be sought through ship loads of carpets dumped into the market. His has been the labor, the worry, the financial risk of creating agencies to find the best examples of this great art and to bring them here for the decorator's choice and his client's pleasure.

When I embark on a tour of discovery I always am certain that some special prize lies in wait for me. It may be discovered in London or in Paris. Or I may come upon it in some obscure interior village of Asia Minor. There it is more than likely that I may come to know the rug maker. Invariably that human contact increases my understanding of his work and usually it adds something to my appreciation of it.

Antiques, of course, are no longer to be found in the hinterlands. They have been ferretted out long

(Continued on page 92)



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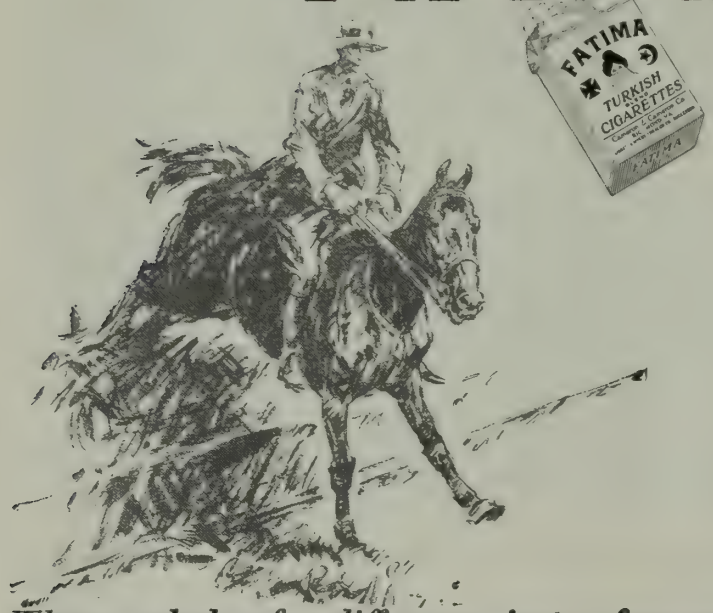
A MASTERPIECE OF BRUSSELS TAPESTRY of extremely fine weave. Second Third of the 17th Century. Size 9 feet high by 9 feet 7 inches wide. The predominant colors are rich red and blue, vivid in the garments and in the elaborate flower and fruit border. This Tapestry represents CEPHALOS and PROCRIS, and depicts CEPHALOS receiving from his bride, PROCRIS, the Goddess Diana's gift of the never-failing spear. The mythological legend continues that CEPHALOS wounds his wife unawares, with this bridal gift, the never-failing arrow. The Tapestry depicting this part of the legend hangs in the Borgia Room of the Vatican in Rome.

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Relating Decorative Design to House Plan

(Continued from page 68)

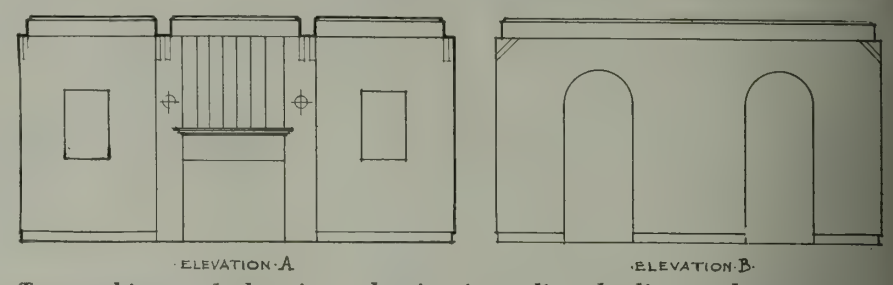
where it is most desirable to be centered. In the application of these principles, the design is under strict surveillance of the unwritten laws of harmony and contrast, interpreted by what we call good taste.

Detailing comes next. The wainscot now becomes a series of panels, rails, stiles and mouldings; the space allotted to the cornice becomes a combination of mouldings of various shapes and sizes; the mantel becomes something more than a frame for the fireplace. During this process, the principles of design-proportion, repetition, and subordination are still the decisive factors.

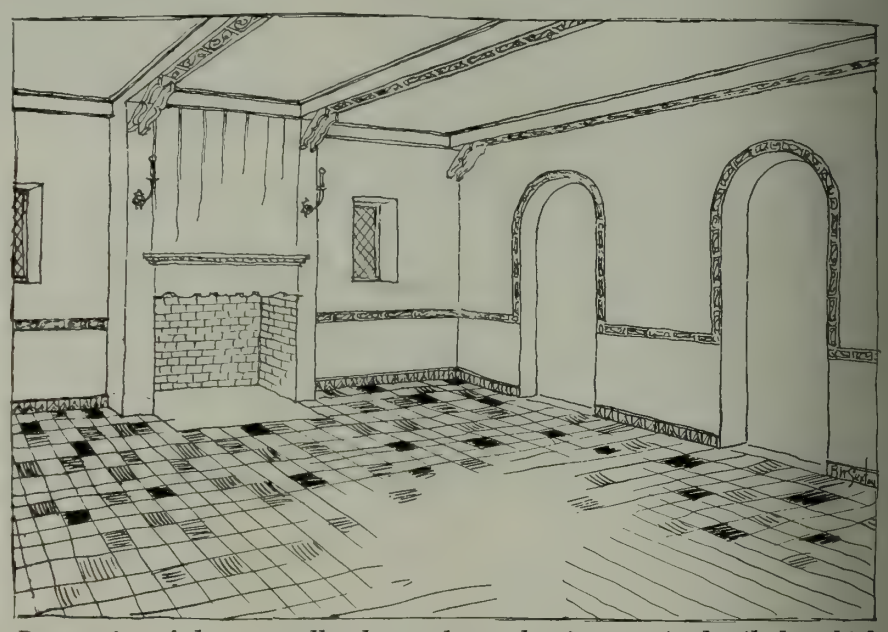
Ornament, or enrichment of the design, now enters into consideration. Ornament, not to be confused with decoration, is an important factor in architectural design. Mouldings, as cornices, door and window trims, caps of wainscots, mantel shelves, are, in the true sense of the word, ornament. The function of ornament in an architectural design is primarily to add interest to it, but to do that properly ornament must be so introduced that it everywhere emphasizes or stimulates the architectural motives. It must never obscure or conceal any part of the architectural design.

Personality can be more easily introduced into the design through ornament than through the cold, hard and formal lines of a door opening or the proportions of a

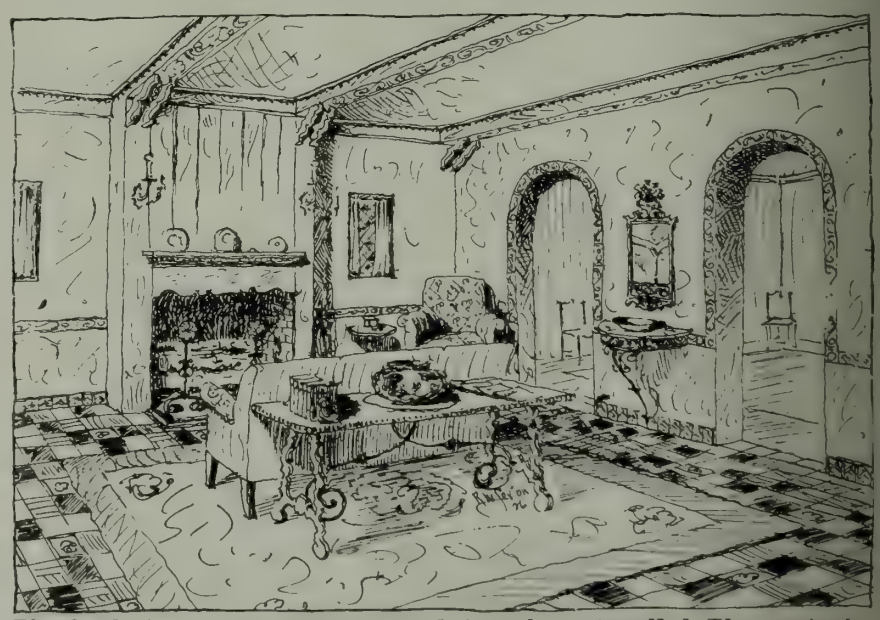
(Continued on page 87)



Two architectural elevations, showing in outline the lines and proportions of the composition of a living room as stipulated by the structure



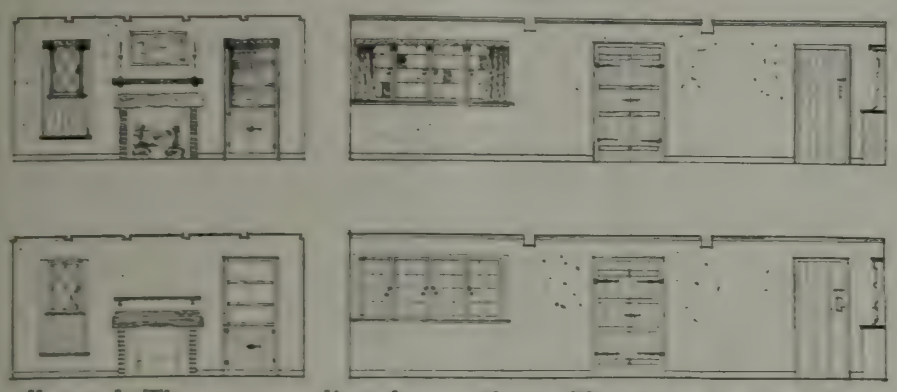
Perspective of the two walls, shown above, showing certain details by which additional interest is given to the structure, and suggested distribution of ornament and decoration to accentuate the more important features of the architectural treatment



The finished room in perspective, with furnishings installed. The continuity by which the several phases in its development are blended, accounts for its success. The placing as well as the design of the furniture stimulates the architectural treatment and therefore has a structural significance

Relating Decorative Design to House Plan

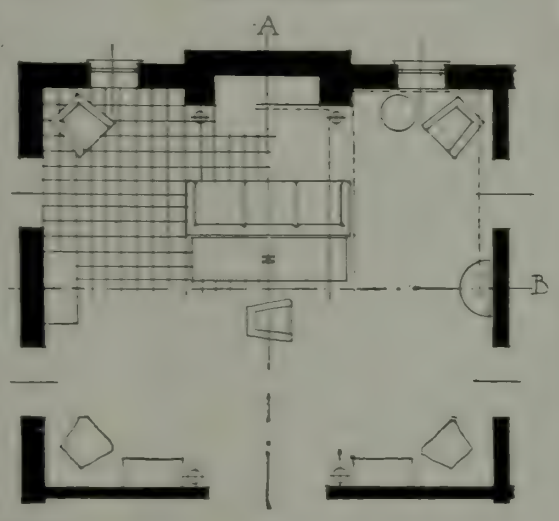
(Continued from page 86)



Above—Elevations of two adjoining walls in the living room of the house of Mrs. B. F. Betts, Scarsdale, N. Y. B. F. Betts, architect. The lower elevation shows the structural treatment. The upper shows the same walls with draperies applied to accentuate architectural lines and proportions and to effect continuity between architecture and furnishing scheme

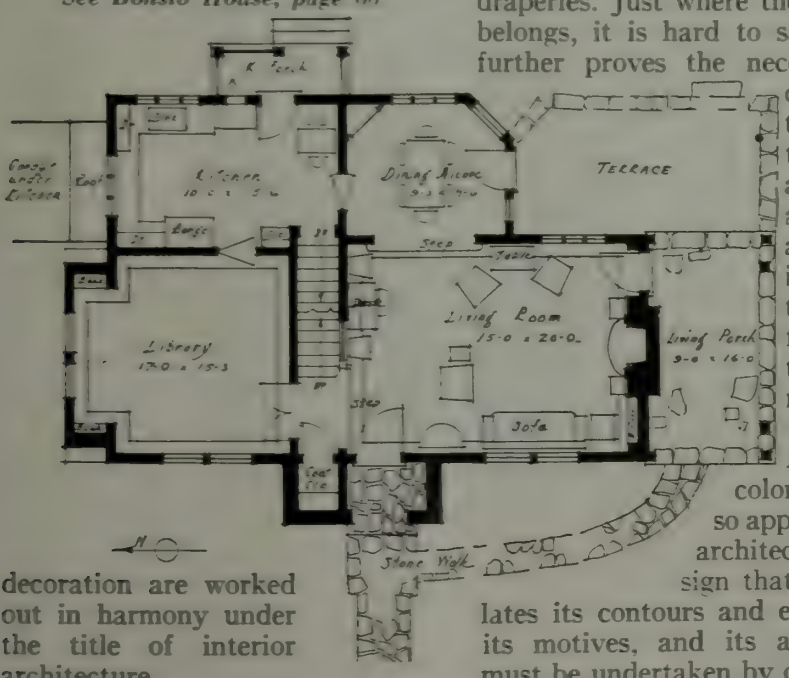
wall panel. The average client has more pronounced likes and dislikes on the design of ornament than on the more strict architectural motives. This fact is a logical reason for considering ornament as the keynote of the decorative scheme which is to follow. For it is necessary for the decorative scheme to appear to develop naturally from the architectural design, just as the architectural design evolved naturally from the structural plan. Many details of the architectural design are actually prominent in the decorative scheme.

Decoration—actually the furnishing of the architectural design—is the completing of the composition, of which the plan draws the outside lines or sets the limits, and the architectural design blocks in the composition. The ornamentation of the architectural design is actually the first step in the detailing of the various components of the composition, and the decorative scheme—the furnishings—represents the finishing touches to the picture. Architecture of the interior and interior



Above — Structural plan, showing thickness of walls, location and size of doors and windows, chimneybreast and fireplace, position of electric outlets, suggested treatment of floor and ceiling and tentative arrangement of more important pieces of furniture

Below—The relation of architecture to decoration is illustrated by the fact that one corner of the dining alcove has been cut off at an angle to balance cabinet placed in the opposite corner. ***See Bonsib House, page 66***



decoration are worked out in harmony under the title of interior architecture.

If it is necessary to draw a distinction between the architectural design and the decorative scheme, as so often seems to be the case, it might be said that the architectural design includes the permanent features, the structural elements, while the decorative scheme comprises the temporary details, the movables. The architectural design, then, treats the walls, floors, ceiling, wood-work and lighting fixtures. The decorative scheme includes the wall covering, carpets and rugs, furniture, lamps and draperies. Just where the painting belongs, it is hard to say, which further proves the necessity for co-operation between the architect and decorator. Color is, in fact, the main feature of the decorative scheme. And yet color must be so applied to the architectural design that it stimulates its contours and emphasizes its motives, and its application must be undertaken by one who is thoroughly familiar with architectural details.

It is a fact that the working out of the decorative scheme is really a matter of assembling materials of stock designs. Yet we look for more originality, more personal-

(Continued on page 88)

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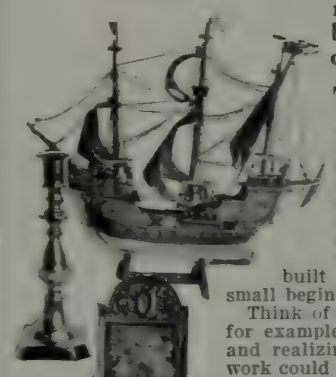
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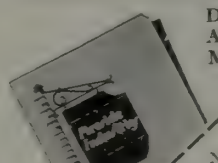
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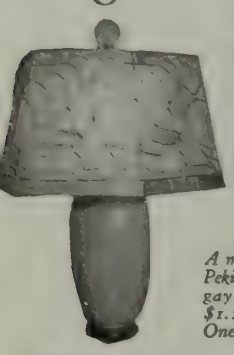
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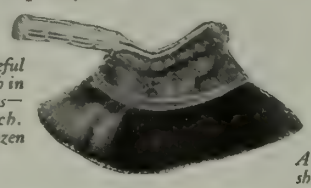
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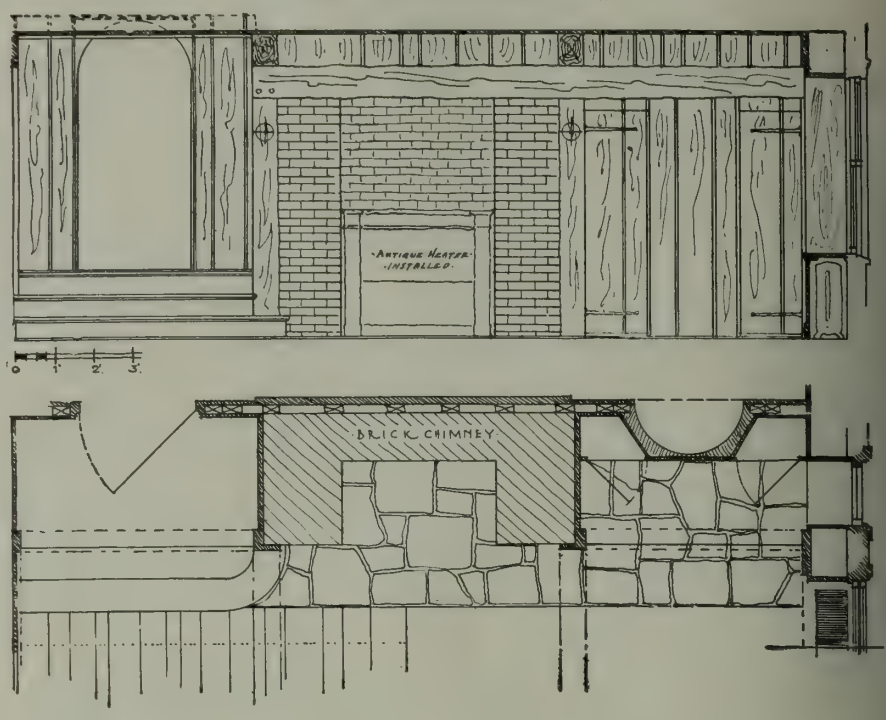
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Relating Decorative Design to House Plan

(Continued from page 87)



Plan and elevation developed from it of one wall in the smoking room of the house of Robert Gair, Long Island, N. Y. Bradley Delehanty, architect. Decorative interest is due to visible construction

ity, in the decorative scheme of a room than in the architectural design, or its details. In reality, the case is quite the opposite. While there are certain stock details, as windows, doors, lighting fixtures, for example, which are incorporated into the architectural design, the building up of the house from the original floor plan cannot be called a stock proposition. The size of the rooms, the location of the doors and windows, the size and location of the chimney-breast, and often the design of the mantel—these are all built especially for this house and are peculiar to it. That cannot be said of the various factors or components which make up the composition of the decorative scheme. So the decorative scheme would seem to be rather an expression of the owner's preference for one thing over another than an expression or interpretation of his—or more often her—original ideas.

It is often said of walls that they are the background for the decorations. That means the wainscot, the mantel, the doors and windows are merely a background. That, I claim, is a great mistake. They are much more than a background. They are what a painter calls on his canvas, the "distance". In a picture, there are only two dimensions to work with; the third, depth, must merely be effected. That requires a different treatment entirely. In a room we want to get away from effect. We want reality. This composition has an actual depth. Treat it accordingly. Give the wall its due. Give it personality. In order to insure the prominence which it deserves, for its very size makes it an important component in the final scheme, give it color and plenty of it. The greatest value of figured wall coverings—paper, or any other material or fabric—is in the fact that, by putting color, through design, into the walls, they give to the walls their proper relationship to the rest of the room; they are given their "distance".

In the application of color, the same principles of composition—proportion, repetition and subordination—are in control, and the laws of harmony and contrast, according to your ideas of good taste, prevail. Good taste is not necessarily confined to the professional artist. The ideas of the client or owner must be considered here again, but they must be interpreted into architectural language by the architect or decorator. The type of room, too, has its bearing on the color scheme. Such rooms as a living room, a dining room or a sun room, for example, which are open to outsiders, must not bring in any one color too prominently, although the application of the principles of proportion and subordination make an equal distribution of colors impossible. These rooms must make an appeal to many people, of varied tastes, and some with strong dislikes, perhaps, for the very color which you prefer and desire to make so prominent. These people must be considered, for although it is *your* house, a successful room must somewhere in its makeup offer something to practically everybody who enters it, to attract interest and to hold it. As to the selection of colors, those that best express your personality are the only stipulations I would make, with the understanding that their application and distribution and other colors used in conjunction with them will be controlled by an expert. In your bedroom, which is your personal room, consider yourself only. Never mind what others prefer for you.

The method of determining the location and size of the various pieces of furniture by drawing the plan of each piece in its suggested

(Continued on page 92)

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Paris Gossip

(Continued from page 83)

and much more delightfully done than anything in a Parisian music-hall. The chorus girls, the Spanish dancers, the musical clowns and the eccentrics whose whirling and varied choreography was arranged by Madame Nijinska would be welcomed on the most exacting and high-class music-hall stage.

Then, as if to vary the routine, the Opera went Movie. And that with a patriotic bang. With Cabinet Ministers, Ministers Plenipotentiary, Ambassadors, and all the élite of Paris looking on, Abel Gance, one of the most inventive minds in the French cinema world, gave the first showing of his gigantic film "Napoleon" while the specially composed music of Honneger boomed and banged and blared. After having taken forty meters of film, about five meters were shown and there resulted a general messiness. For the life of such a man as Napoleon is not to be told in a few reels of film no matter how artistically handled.

The great effect of the evening and the one that had a tremendous success and is likely to lead to a new conception of movie projection was the triple screen which Gance had invented to enlarge the action of his film. When it was a question of showing the army or the mobs of people or the moving sea this triple screen was of tremendous pictural aid.

Maybe if the young author, Marcel Achard, ever takes hold of the Napoleon theme he will transform it as delightfully as he transformed the film "The Chess Player". This is an adventure really worth relating. Once upon a time there was a book called "Le Joueur d'Echecs". Some scenario writer saw the possibilities and made a grandiose film out of it. Eked out with galloping armies and battles for the freedom of Poland and with Charles Dullin as the leading actor, the movie had quite a success early this year.

Then Charles Dullin who is also the moving spirit of the Atelier Theatre where they play Shaw, Pirandello, Cocteau, and Sophocles, had an idea. He asked a brilliant young playwright, Marcel Achard, to reduce the film version to a melodrama for the Atelier Theatre. No sooner said than done. And now crowds are flocking to the little theatre on the hill of Montmartre to see a witty, fantastic, light and tender melodrama more appealing than either the book or the film. And George Auric has composed appropriate music and Jean Victor-Hugo has designed scenes and costumes that are as witty as the play. And Mr. and Mrs. Dullin and their company are so happy in their acting of this piece-with-a-history that it is a joy to see them and interesting to compare the two versions.



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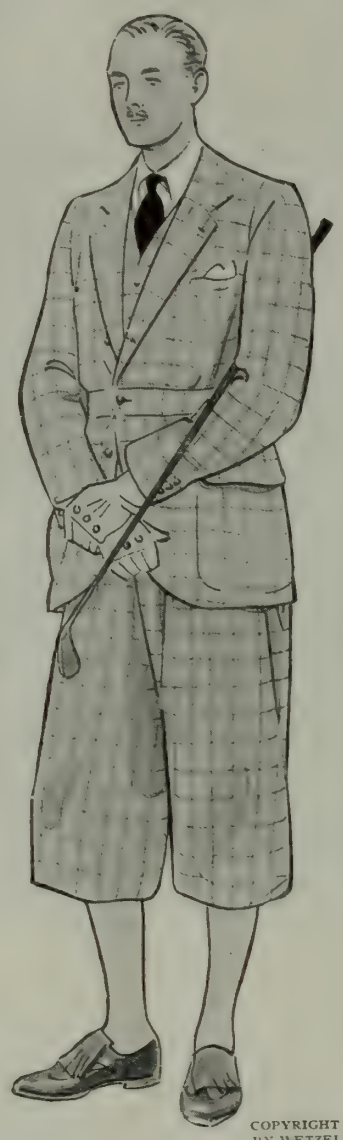
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Relating Design to Your House Plan

(Continued from page 88)

place on the floor plan of the room has become quite generally adopted by the profession. It is proof of the close relationship between the furniture and the architecture. Furniture is such an important factor in a room that it requires little decorative value to make it prominent from a decorative standpoint.

At no time does collaboration between architect and decorator seem so necessary as when planning the location of the furniture. Without co-operation, the decorator comes into the room, makes his plan for the furniture, and finds that there is not enough space on a certain wall between two doors for the davenport that he wants to use. The davenport must be changed, the doors cannot. The architect places a wall bracket in a certain place, and the decorator wants to put a high cabinet there. The bracket must be removed or discarded; the whole lighting system has been interfered with, and the hours spent by the electrical engineer have been wasted.

A decorator often seems to take sides with fashion against the architect. His decorations do not always develop naturally from the architectural design, but they must not belittle or conceal the architectural design at any point. Picture in your mind, for example, a room complete, as far as the architecture is concerned, in which a window on one wall is placed two and a half feet from the floor; the window itself is three feet six inches wide and six feet high. The trim, four inches wide, following the proportions of the window, stops at the sill moulding, and is slightly enriched by a carved member or moulding. The decorator steps in, confronted with certain existing conditions; and hangs his draperies over the entire trim; he tells his client: "They are doing that now." He hangs the curtains to the floor—"It is the fashion." That suffices for the client. He has concealed the outside lines of the window, wasted the trim and the ornamental member, emphasized the height of the window, and thereby changed the proportions and scale of the opening entirely.

Or again, the decorator may decide to conceal an ill-sighted radiator. The heating system has thus been disturbed, as was the lighting system, and the architect is blamed for an error committed by the decorator, which might have been avoided by early co-operation.

I have already spoken of the decorations as being the finishing up of a composition or picture which the architect had started. The principles which govern the development of this composition are the same as those which govern the progress of an artist's picture.

A collaboration of the ideas of both architect and decorator, of their tastes and of their manner of expression, would solve all problems, and smooth out all the rough places to the advantage of both, as well as to that of the client, whom they both desire to serve. And originality of expression would result. So I plead for unity in design, for harmony between architectural design and decorative scheme, for co-operation between architect and decorator, and, throughout all, for originality of expression, by carefully studying the owner's personality and interpreting it in architectural language.

Oriental Rugs in the Modern Home

(Continued from page 84)

ago. And now their hiding places—except when occasionally an Eastern prince wishes to turn some of his rug wealth into money—are the castles of the titled poor, or the shops of their London and Paris representatives.

When the rugs of these dealers are spread before me for my appraisal, the first thing I realize is color.

There is a second or two in which I realize nothing else about the piece. But color is conveyed through design and some of the finest color is spoiled by design. The artist is evident when color and design are in harmony. It is the dealer's responsibility to secure the greatest number of rugs created by artists in order to give his clientele as wide a selection as possible for their individual needs.

Here the element of constantly changing styles in decoration and in color demands, puts a considerable burden upon the dealer. These and other factors once in a while shake his faith in the catholicity of his own taste or the correctness of his judgment.

When he has found a remarkable carpet and shows it time after time without eliciting a word of recognition of its merits, he is discouraged. He wonders whether after all there is any appreciation of genius and originality and of mastery of execution. But although some such rugs seem to have been born under an unlucky star, somewhere there is an admirer deserving every one.

And so we work, the decorator and the dealer, to possess and pass on to an appreciative soul what love has wrought through fingers translating heart throbs into an emblem, a motif, a flower or a star. And the significance of these will not be lost to the man who finds kinship with the maker. It is such a purchaser alone who becomes the rightful owner—not by the means of mere barter, but through something higher and more ennobling.

The rugs illustrating this article were formerly in the collection of the author.

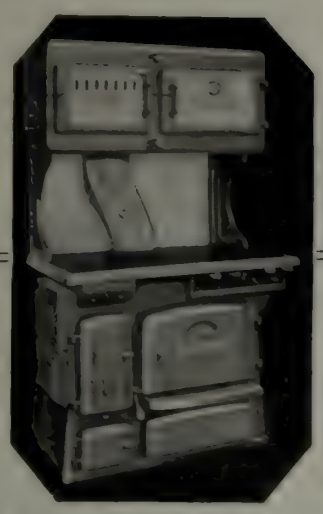


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Tudor Panelling

(Continued from page 52)

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Panelling in Tudor days was a necessity, not a luxury and there was continual activity in the building line, in many instances the changes and alterations being closely associated with the history of the family who were the owners of the building. This type of decoration was at its best during this period although exquisite and more elaborate carving followed during the reigns of the Stuart kings.

At the time of Henry VII the interior of many of the famous houses throughout the land was much changed and there seemed a greater desire for smaller and more private rooms.

The Great Hall usually contained the finest examples of wood carving but in Elizabethan times the Long Gallery and smaller rooms succeeded it and the beauty of the panelling was frequently hidden by richly coloured and magnificent tapestries.

There was no lack of craftsmen, especially during Queen Elizabeth's reign, and their art was not confined to palaces but soon found its way into dwelling houses and was a decided feature in domestic architecture of the day. Panelled walls were not reserved for the important or State apartments alone but were quite commonly used in the smaller rooms.

Goldsmith mentions, "the charm of old friends, old times, old manners, old books, old wine," but why leave out the fascination of old houses with their beauty and history?

Haddon Hall possesses a rich heritage of fine panelling showing the skill of these workmen of ancient days, the most notable example being the frieze of intricate design in the dining-room and the magnificence as well as variety of pattern in Dorothy Vernon's charming Long Gallery. Hatfield House, Knowle and Hardwick House and the glorious old houses at Sandwich are also fortunate in their wonderful specimens of English oak carved with all the skill of a real artist who took no thought of time.

Much of this fine work has withstood the wear and tear of centuries by pure accident in many cases being covered by thick coats of plaster which has seemed to an erstwhile owner more attractive than the sombre wall covering.

Such was the case with the Wolsey rooms at Hampton Court and during some recent alterations the hidden treasures were revealed.

The clever antique dealer of today takes a portion from one house, a door from another and a whole wall from a third and if correct in period and design puts them together to form a room that breathes the mellowness and charm of antiquity.

A. MARCHAND

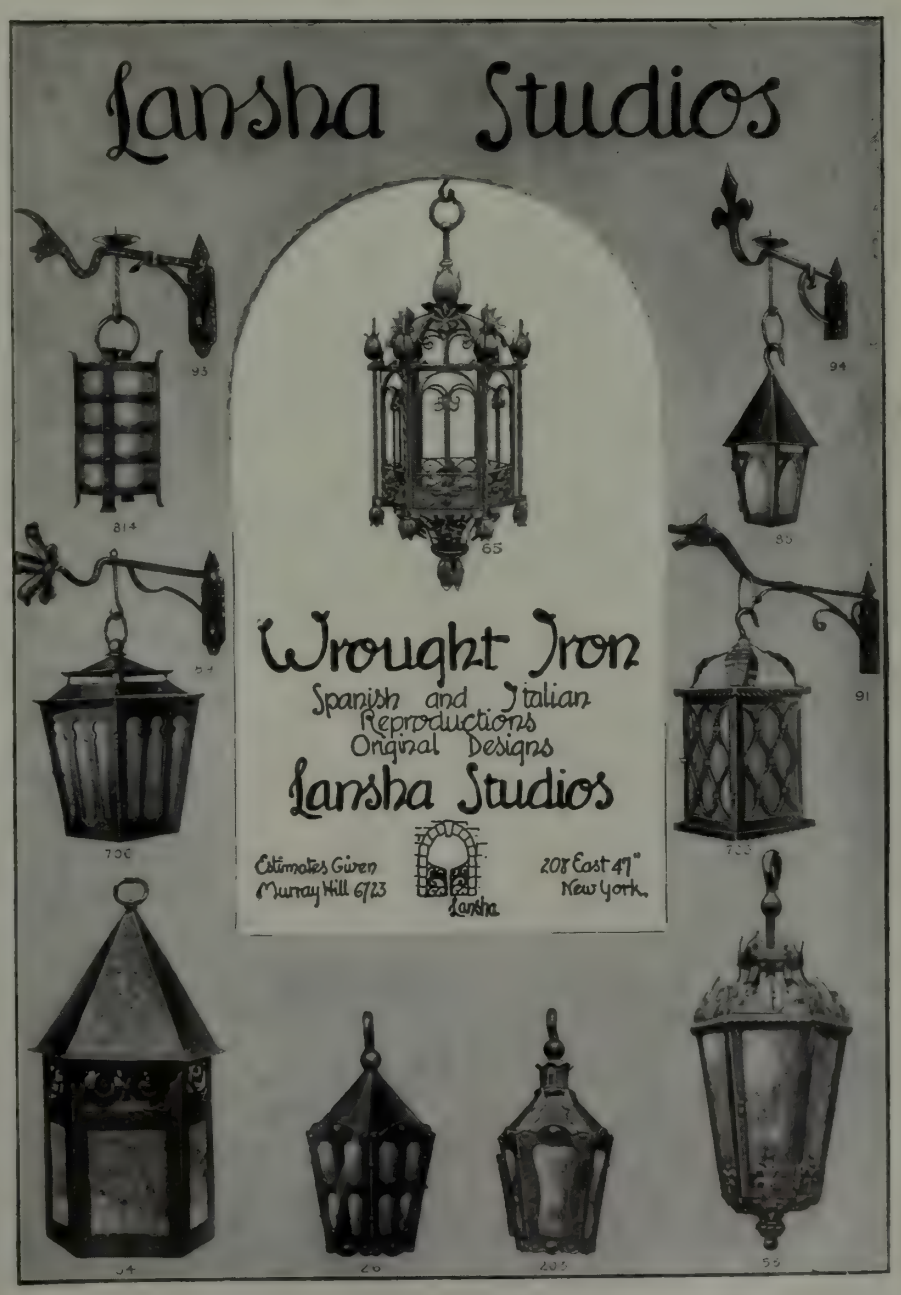
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Equipment for the Home

(Continued from page 74)

"The first cost is the only cost."

Not all householders are susceptible of persuasion by that argument, however. There are gas-burning, coal-burning and kerosene-burning types also. Each has its merits, and all should be investigated before a purchase is made. Some gas-burners will operate with either natural, manufactured or gasoline gas, while others are especially adapted to one variety. Some of the coal-fired refuse burners are combined with hot-water boilers; that is the fuel that destroys the waste plus the combustion of the latter itself, heats the water required for household use. The advantage of the kerosene-burning type is that it is light and portable and is adapted to any country house or camp.

After a home-owner makes a choice between the four combustion systems, he must consider a classification from the point of view of installation—in fact, this consideration may come first. There are three classes on this basis: the built-in, the portable, and the wall type. The first consists of a furnace of special design constructed in the basement, with a flue leading to the kitchen and, if desired, to itself or is destroyed by the combustion of fuel.

Disposal plants of this type are intended primarily for new homes or homes undergoing extensive remodeling. The portable machine is made particularly to meet the requirements of persons who wish to introduce this equipment into a home already built. It may be installed in the kitchen, as well as in the basement and in either case the waste is put directly into it and the smoke resulting from its combustion is carried off through the regular chimney.



A representative Southern home equipped with built-in incinerator of the chimney-fed type. The residence of Mr. Asa G. Candler, Georgia. Courtesy of the Kerner Incinerator Company

There are differences of cost. Initial expense must be weighed against cost of operation and maintenance. But when it is considered that one of these machines may be had for about the cost of a good radio or washing-machine, and that the cost in no case exceeds an almost negligible percentage—according to one maker, 1 per cent—of the total cost of a home, the advantage of owning some machine for this purpose is very apparent.

One of the best-known built-in types consists of a brick combustion chamber with firebrick lining, into which is built a special arrangement of grates with a by-pass flue to provide proper draft-control. It may be erected in a new or an existing home if there is a 12″ by 12″ flue in the kitchen,



In the small house, the basement may become a clean and healthful room for indoor sports through the installation of a portable waste disposal plant that operates by gas. Courtesy of the Home Incinerator Company

(Continued on page 96)

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Contemporary Reminiscences

(Continued from page 58)

the ground up and went to work as a furnace helper. From that he drifted to New York with the notion of becoming an editor and got in with a group of radicals, whose petty egotisms and impossible theorizing finally disgusted him and sent him back to the mills, where the tang of life was greater.

TRAGIC MANSIONS

Mrs. Philip Lydig, with Harvey O'Higgins acting somewhat in the capacity of editor-collaborator, has given us a book of piquant scandal about New York society life called "Tragic Mansions". By disguising names and slightly altering the circumstances so that the people concerned will not be readily identified, Mrs. Lydig has related a great many episodes designed to sustain her thesis that the point of view of New York society and the ideals of that society are corrupt, un-American and tragical. It grieves her that society in the smaller cities to the West and South strives to emulate New York society, which in turn emulates the decadent "high society" of Europe.

"Trader Horn" is, as John Galsworthy says, "more full of sheer stingo than any you are likely to come across in a day's march among the bookshops wherever you be." How it came to be published is an interesting story. Mrs. Etheleda Lewis, a novelist, who lives in Johannesburg, South Africa, answered her door bell one morning to find before it a white-bearded old man, loaded down with wire utensils for the kitchen, like toasters and gridirons. She was about to send him away imperiously and told him she never bought from peddlers. The old man said that was a good principle to stick to, and started to leave. She called him back and bought a gridiron and asked him about himself.

From this first meeting there developed a collaboration which resulted in this, one of the most curious and entertaining of books. The old man went to South Africa as a trader from England when he was seventeen. He traded for ivory and rubber on the Ivory Coast and in the Congo. He was initiated into blood-brotherhood by the cannibals. He abducted a white woman the natives had established as their goddess in a joss house, and he had many strange adventures in the African wilds.

He told his story to Mrs. Lewis and she got him to write it down. He brought her each chapter as he finished it in a cheap lodging house, and she edited and arranged it, leaving the old man's quaint phraseology and spelling just as he wrote it. To each chapter she appended a report of the conversation she had with him after he finished the chapter. These conversations add much to the spell that the book casts over the reader and make the old story teller a vivid figure.

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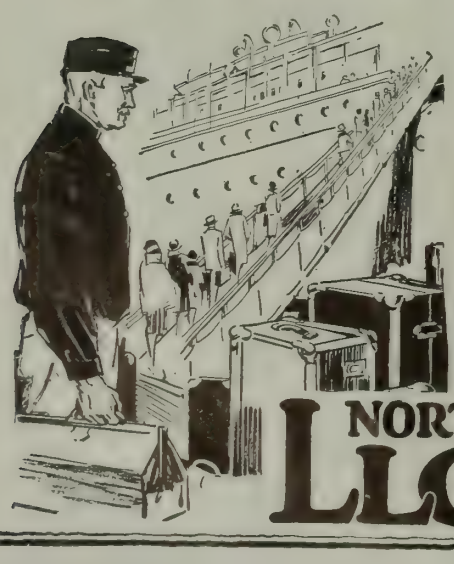
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NORTH GERMAN LLOYD

Equipment for the Home

(Continued from page 94)

though the flue should be 16″ by 16″ if a second-story hopper is desired. If such flues cannot be introduced, this burner may be fed from the basement.

Its hoppers have flanges which close the chute when the waste is dropped in, thereby preventing the escape of smoke or fumes when the burner is operating. Neither with this machine nor any other, should the disposal-plant flue be connected with the flue of a fireplace. Waste is dropped down the chute at any time. When the chamber is nearly full it is ignited, and then the rubbish burns without further notice. Unlike coal in a furnace, the refuse in this burner is consumed from the top down, and all odors are destroyed in the process. Ashes, bottles, tin containers and other incombustibles may be fed in together with wet waste and combustible rubbish. Every few weeks the residue may be removed.

An important point about this incinerator is that the blue prints for the brickwork and other parts of the installation which the manufacturer supplies with the iron parts are clear and simple. So any brick mason can build the burner without previous special training. This same thing is true of other built-in machines.

Gas incineration of kitchen waste has proved so practical in a household machine that there now is available one gas-fired burner that will destroy wet kitchen waste alone without any combustible materials mixed with it. The machine that will do this may be obtained either in a portable model or in the wall type. The basis of the portable is a cast iron firebox with an asbestos-lined sheet iron jacket, which provides absolute assurance against burning-out of the firebox or generation of excessive heat in the room. This last is important, since a waste-burner in a kitchen would be intolerable during the summer unless it were so constructed as not to radiate heat. For kitchen-installation a machine must be compact, and satisfactory in appearance.

But, of course, the most compact style of all is the wall type. It occupies no floor-space whatever. One waste-consumer recessed into the wall is equipped with a removable ashpan, as in the case of the portable machines; but it also is possible to build an incinerator into a kitchen wall with a flue below it reaching into the basement, so that ashes may be removed from an outlet there at infrequent intervals, eliminating all mess and litter whatsoever from the kitchen.



A portable incinerator can be installed in the kitchen of any home, club or other structure. Courtesy of E. C. Stearns & Company

Special features are embodied in the combined hot water supply boiler and refuse-burner. It is as attractive in appearance as any of the other machines, is as compact as could be expected in view of its double duty, and is portable and so available to either a new or existing house. It is not intended to be fed through a chute; all material to be disposed of must be put into it directly. So the obvious place for its installation is in the basement near the main furnace flue.



Where basement space is unavailable for a permanent waste disposal plant, one may be built into the kitchen wall, as shown here. An attractive wall panel conceals all there is of this gas burning machine—burner as well as hopper. Courtesy of E. C. Stearns & Company

EDITOR'S NOTE: *Questions relating to domestic waste-disposal plants, as well as other types of household equipment and methods of construction generally will be answered by the editor of the Materials and Equipment Department of* ARTS AND DECORATION, *provided the inquiry is accompanied by stamped addressed envelope. Further information relating to any of the types of equipment described in the foregoing article may be obtained upon application to this department*



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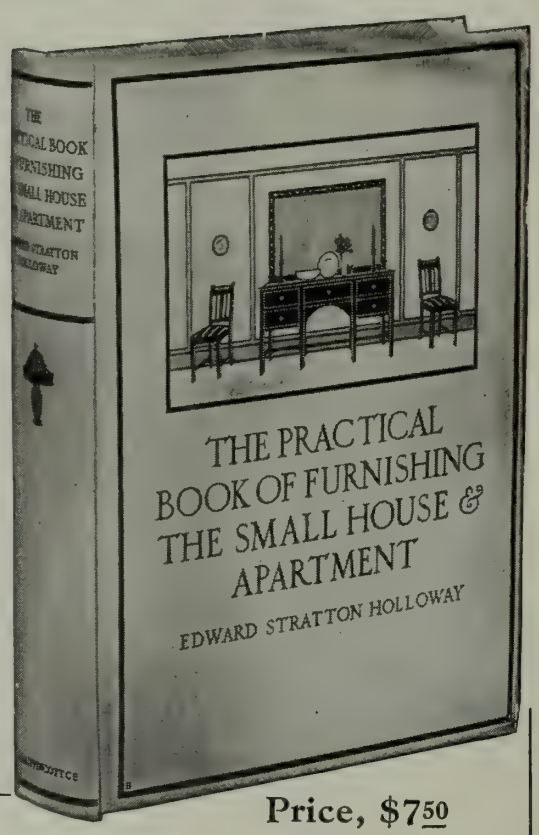
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Wall Paper for the Most Charming Rooms

(Continued from page 81)

for hanging, so that the design was uninterrupted. In order that the paper might not be injured by light, the artist first coated it with potter's clay, carefully ground in a solution of fish glue, which preserved its texture and the freshness of the colors. Long afterwards these panels fell into the hands of the captain of an English ship, who carried them home and hung them on the walls of his house. Though this happened centuries ago, during the reign of Queen Anne, the effect was far reaching, for these mural decorations aroused so much interest, that enterprising manufacturers immediately found ways of reproducing beautiful materials on strips of paper for the same purpose. On a wall of the Metropolitan Museum hangs a set of painted sheets of rice paper, the gift of the late Mr. J. P. Morgan. Whether these panels are the originals of the legend is not positively known, but they came from an English manor house, on whose walls they had hung for hundreds of years, so one need only turn to China, that birthplace of so many of the fine arts, to trace what was in all probability the beginning of wall paper as we know it today.

Wall paper reached its highest development in the eighteenth century, when printing in color from wood blocks was perfected.

But wall papers were not sold in America till 1743, and in five years they became immensely popular and new importations were advertised with the arrival of every ship. In 1788, eight American manufacturers were producing wall paper, but for fine papers the people still depended on France and England. Shortly after 1770, Robert Morris, a Philadelphia banker imported from Canton a magnificent paper giving a panorama of Chinese industries, rice growing, tea culture and pottery making; for nearly a century and a half the paper lay unopened, but part of it now decorates a ball room in Providence, the rest is in Gloucester. In 1793 Thomas Hancock wrote to John Rowe, of London, ordering a wall paper in the Chinese style, with a "great variety of different sorts of Birds, Peacocks, Macoys, and Squirril, Monkeys, Fruit, Flowers, with some Landskips at the bottom, as I think they are handsomer and Better than Painted hangings Done in Oyle."

Benjamin Franklin also took a personal interest in the papering of his house, for he wrote to his wife from London "to paint the wainscot dead white, paper the walls blue, tack a gilt border around the cornice and the papier mache musical figures to the center of the ceiling." An amusing story is told that LaFayette assisted Washington in hanging one of these scenic papers in the latter's house. The paper had arrived, but the paper hangers had not and Martha Washington was much distressed fearing that the work would not be done in time for the banquet to be given for the distinguished French General and his suite, so LaFayette offered their services, saying, "Madame, we are four able bodied men, who will soon make short work of hanging the paper for you." They set to work with a will and were soon joined by Washington, who rendered vigorous and efficient aid. The work was finished in time and the paper was much admired.

The period of scenic wall paper in France is especially interesting to Americans, on account of the friendship between the two countries. France then as now set the fashions and a veritable craze for the picture papers spread over New England. A bridegroom often gave for his wedding present a set of wall papers. The most popular of these were made by Dufour and many examples of these beautiful mural decorations are still in existence. The earliest known is on the walls of an eighteenth century house at Hampton Falls, N. H., a hunting scene, with hunter, deer and dogs. Among the favorite designs were the "Monuments of Paris," "Voyages of Captain Cook," "Cupid and Psyche," "Isola Bella," the "Adventures of Telemachus," which Andrew Jackson used in the hall of "The Hermitage," and "The Banks of The Bosphorus," of which a wonderfully preserved example still adorns the walls in the Camp Manor, built in 1812 in Sacket Harbor, N. Y.

These pictorial papers enlivened the monotony of daily life and were an unfailing source of interest at a time when recreations were few and amusements limited, for an entire trip around the world could be taken on the pictured walls. It is interesting to note how faithfully wall papers have reflected the political and social spirit of each age. In the reigns of Louis XV. and Louis XVI. the halcyon days of the French nobility, the lovely scenes from Watteau, Oriental interiors and floral draperies were repeated in the wall papers, while in the Revolutionary period they were severe and classical. During the First Empire, mythological events, hunting scenes, and the wars, laurel wreaths and bees of Napoleon, were pictured on the walls. In the Louis Phillipe regime, Gothic subjects ruled supreme, mediaeval castles with knights in armor and troubadours, balustrades, terraces, vases and reproductions of costly tapestries were the designs of wall paper. In the Second Empire, the finest decorative fabrics of all ages were imitated, the sumptuous brocades and silks of Italy and France, the leathers of Spain, the precious tissues of China and Japan and the priceless tapestries of the Middle

(Continued on page 101)



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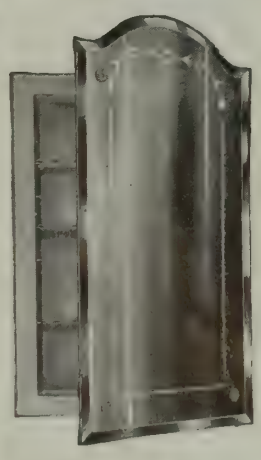
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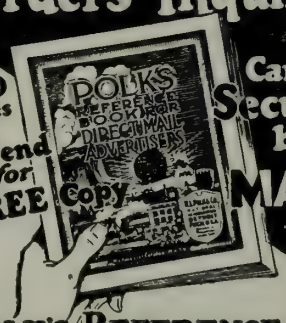
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Mexican Tiles

(Continued from page 43)

They serve with particular charm as a high note of decoration for the Spanish house, which relies largely upon these spots of varying brilliance to relieve solid masses of white wall or to encircle darker masses and shadows in doorways or deep reveals.

For ornamental purposes inside the house, Mexican tile has many additional uses. For wainscoting, wall niches, window ledges and stair risers colored tiles add a bit of brilliance that relieves the feeling of severity sometimes adhering to houses of the Mexican or Spanish type. Fireplace surrounds and mantels, as well as borders for recessed bookcases, are other features that are made more interesting by a band of tile. As a decorative element of the Spanish living room the large Mexican tile wallpieces or panels representing a religious idea strike a highly colorful note and dominate the entire room. In sunrooms, also, their brilliance in wainscot, window frame or frieze adds cheer and gaiety.

As a color complement to the Spanish garden, Mexican tiles are exceptionally appropriate; here one finds them used for fountains, fountain bases, pools, wall friezes and even tops of benches, laid in concrete. Many California gardens are resplendent in their vivid hues. As in one of the accompanying photographs, they are striking when used as a garden wall panel and as a covering for the sides and top of fountain pool or trough.

For unique and individual treatment of many architectural details, the Mexican hand-made tile affords a medium that is distinctive in color and pattern. The home builder who is at all interested in its use will easily discover special points that will respond in a harmonious way to such treatment. He should bear in mind, however, that restraint is necessary if the most enduring results are to be obtained. These bits of decoration are bright and full of contrast and unless properly placed they are apt to "speak without being spoken to." But they are, withal, gay and cheerful and have their rightful place in the scheme of architectural ornamentation.

Tea Caddies

(Continued from page 57)

in lacquered boxes. Sets of this kind often cost hundreds of pounds and are still treasured in noble households. The *chaire* were usually of tall bowl or of constricted gourd shapes. The Chinese china caddies, however, were more often of cylindrical or square sided bottle form, with short necks and capsule type of cover. These last patterns were imitated by Staffordshire and other eighteenth century English potters. Pieces of this kind were

(Continued on page 101)

Tea Caddies

(Continued from page 100)

not extensively manufactured and specimens are rare. They are of considerable interest, because they were occasionally copied in wood, more often in silver, the box form being uncommon in the precious metal.

Queen Anne and early Georgian silver tea caddies were usually small (they are found in sizes to hold from a pound to a quarter of a pound of tea), square sided or octagon, with pepper caster form of neck and cover. They were generally made *en suite* with the remainder of the tea equipage, and many of them are engraved with monograms, crests or armorial bearings. While lacking the varied charms of the general body of tea caddies, they are mostly pretty pieces, decidedly desirable possessions, assessed far above their mere metal value, and with these, by means of monograms and heraldic devices, there is often the added interest of association, only in a very few instances found in connection with other caddies, the painted property of the Prince Regent being an exception.

Wall Paper

(Continued from page 98)

Ages and of more modern times were transformed into the less expensive material.

The newest wall papers are reproductions of old tapestries, brocaded velvets, silk damasks, panels and scenic papers of France and England. Some are hand printed from the original blocks, others from new blocks designed from antique papers. Some are printed in the old time colors, others in subdued shades, or in tones of sepia or gray. All modern wall papers are figured, many of the designs are full of color and the backgrounds are invariably tinted in some soft shade of cream, ivory, gray, taupe, blue, lavender, or yellow. Chintz patterns from the time of Queen Anne, Jacobean tapestries in rare designs with rich colorings are very popular, typical toiles de Jouy used so extensively in decorating Colonial interiors, or in country houses. There are hand tooled leather effects, grass cloths, dainty floral designs reminiscent of early American interiors and beautiful scenic papers with picturesque landscapes. Aside from their use in decoration, modern wall papers make beautiful boxes and gorgeous screens. In one famous hand blocked design, "The Peacock," brilliant blue birds with spreading tails are perched on brown branches with graceful foliage, among clusters of wisteria and yellow blossoms. Wall paper has reproduced so much beauty, that instead of reviling, one should be grateful to the old witch who decreed it an "art of imitation."



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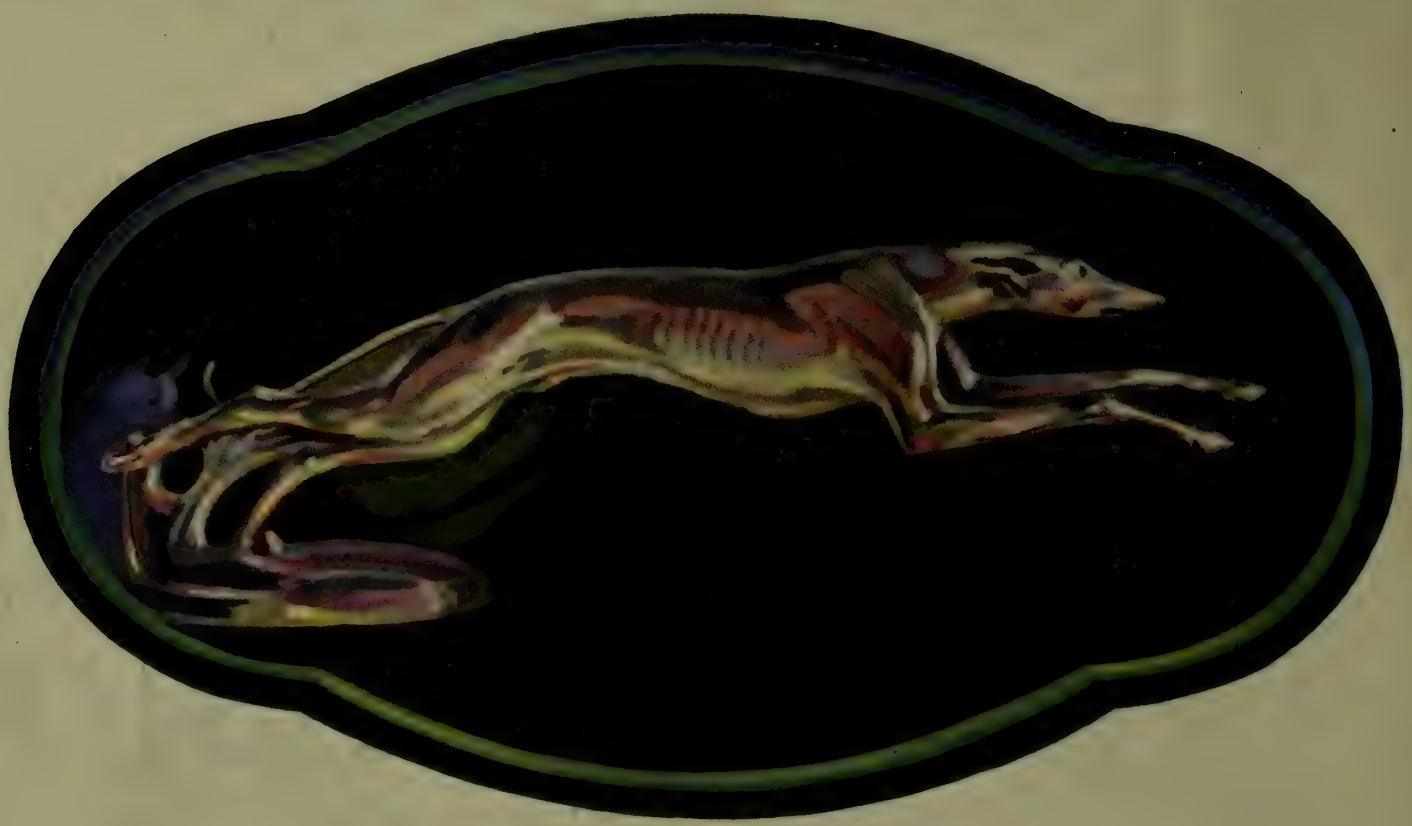
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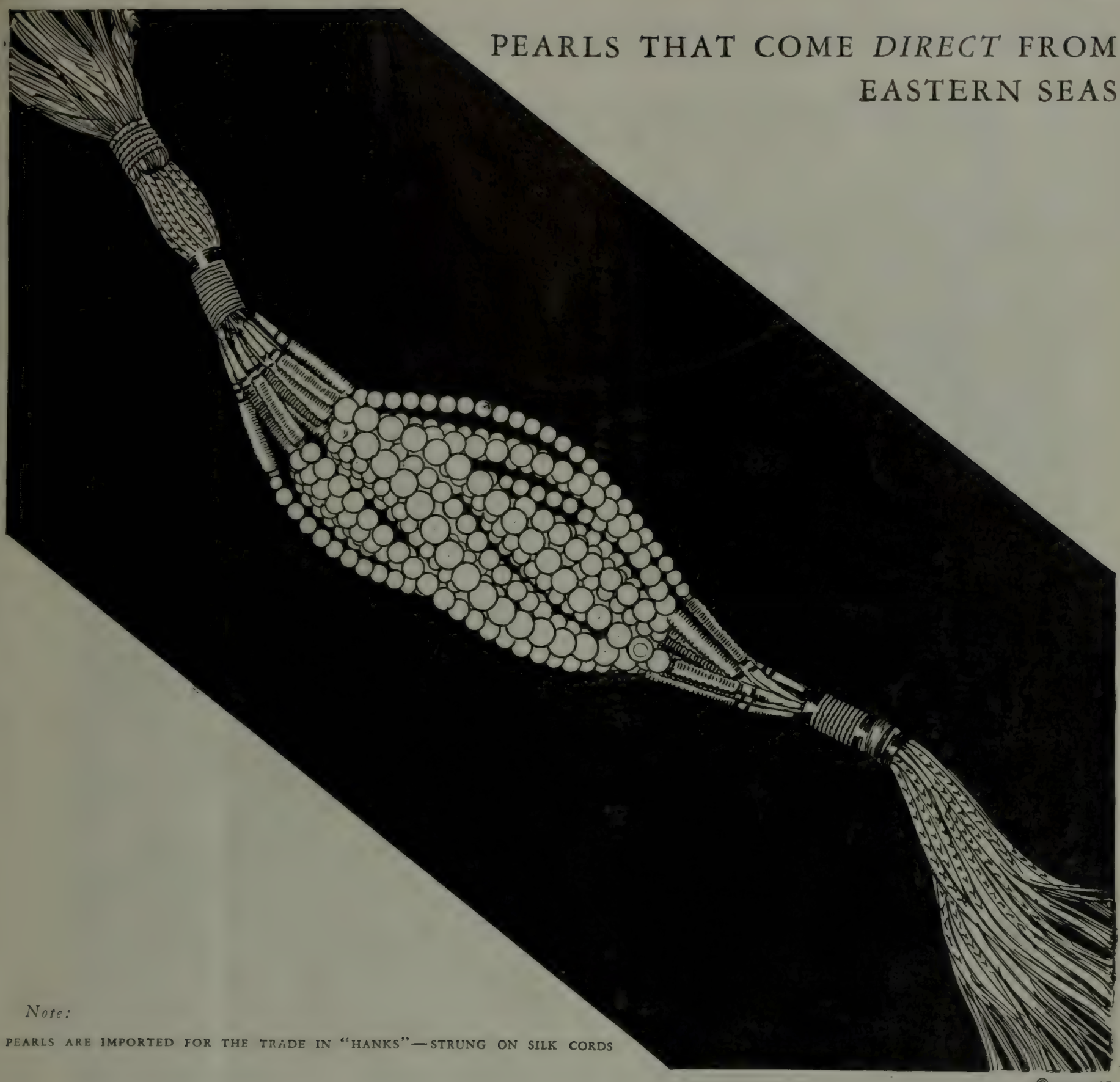
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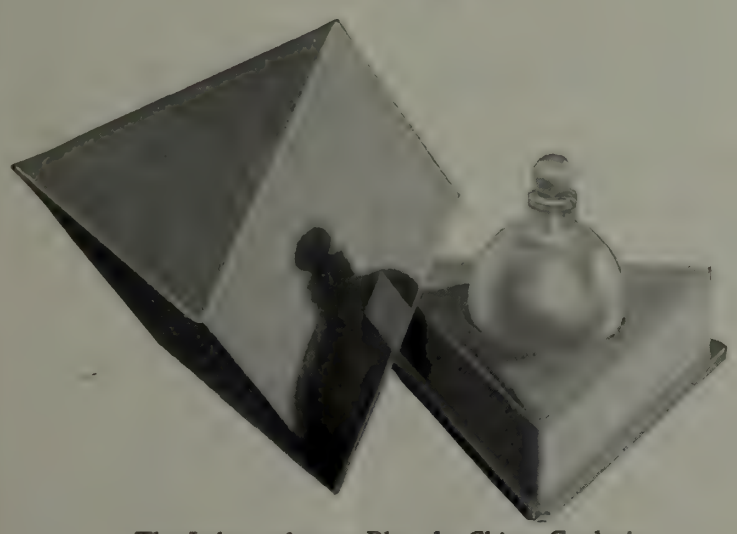
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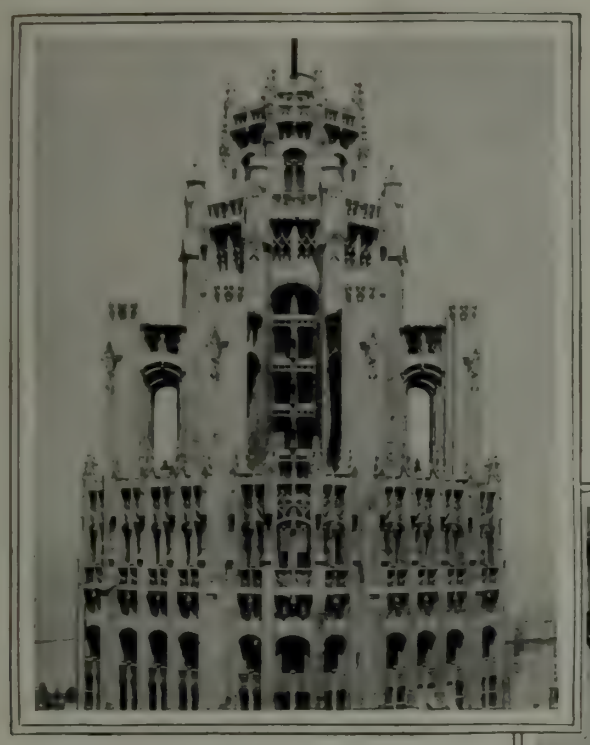
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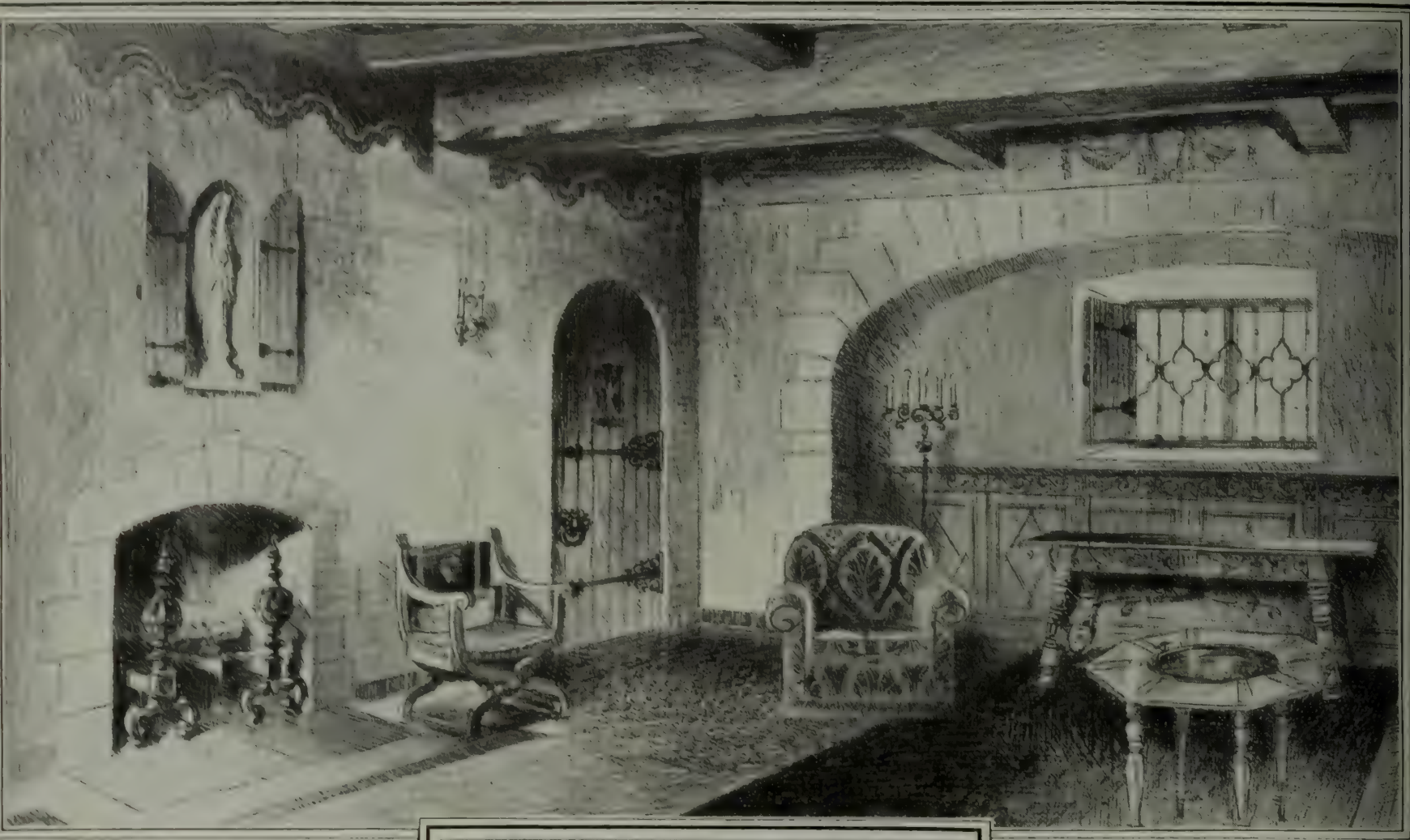
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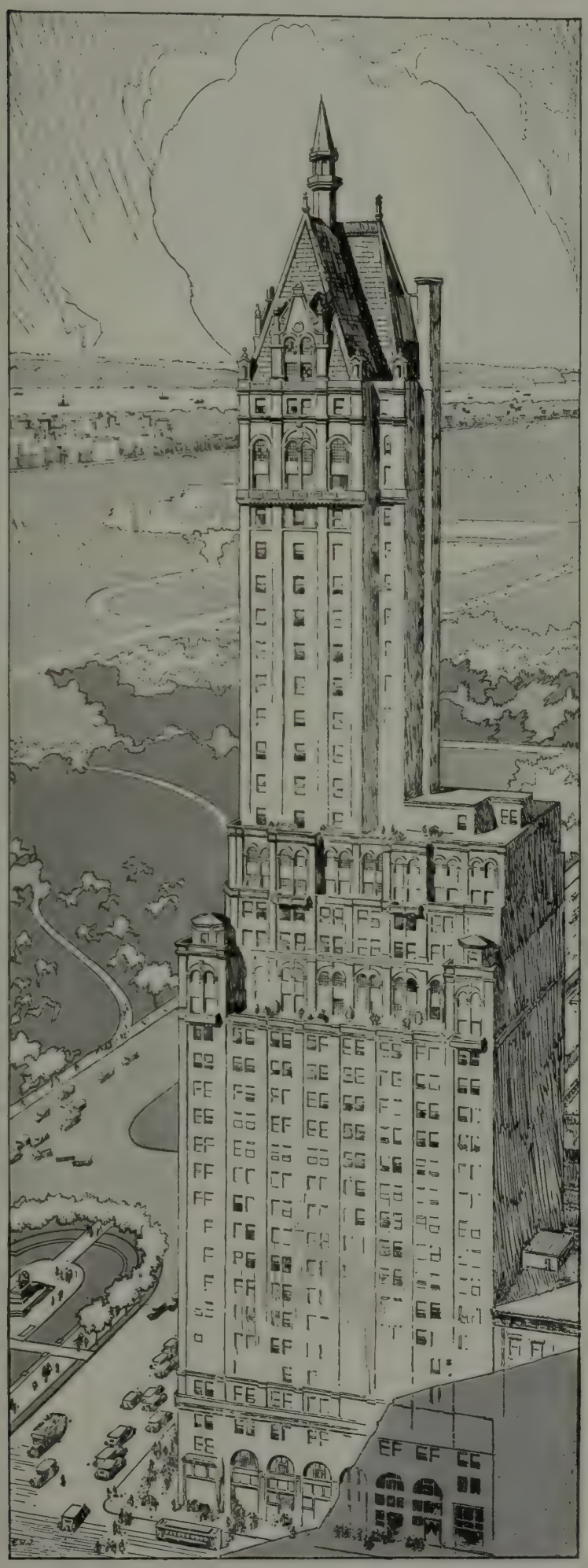
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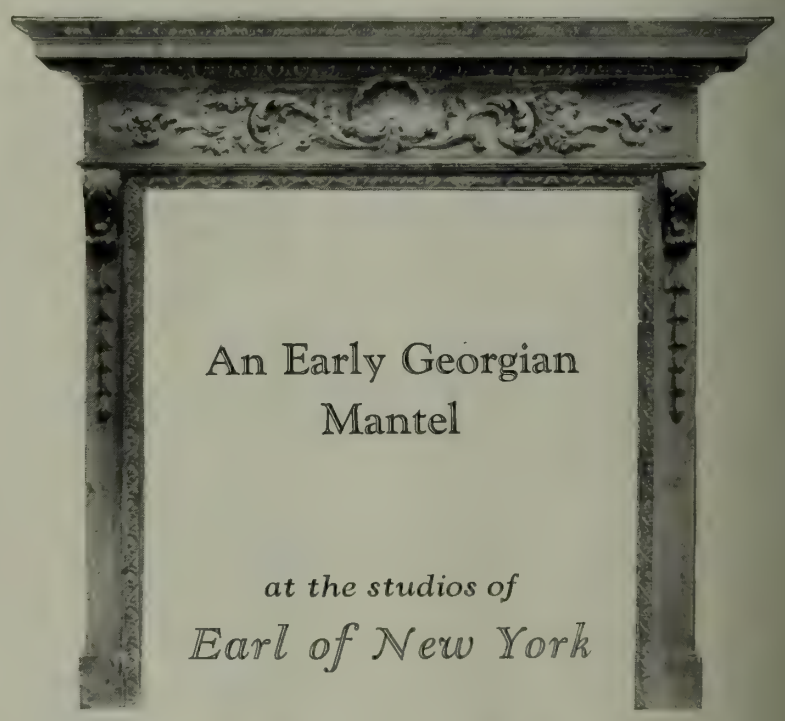


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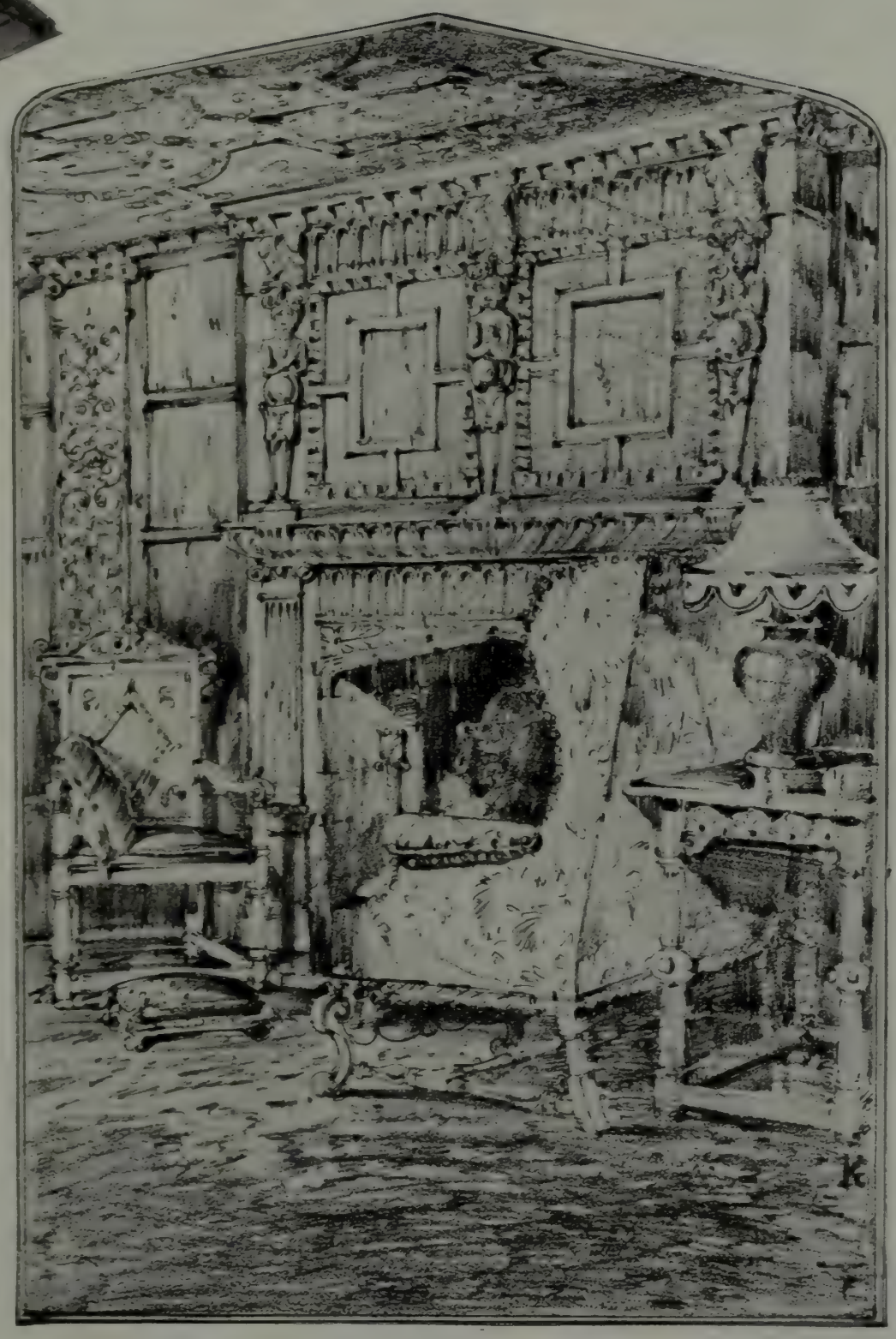
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And so through the Galleries. One roams on and on. Each new floor, each new corner, each new interior unfolds a panorama of beauty.

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Glass top tea table in wrought iron frame, black or verde finish with three plant brackets. Vases of Venetian glass. Courtesy of Mrs. Wiltbank

Wiltbank composed. Here, in the many charming things to be found, she has made all kinds of original flower and plant holders a special study. These are sure to interest one, for who can deny the effectiveness of growing plants, flowers and ivy in a room, be it of the simplest or of the most elaborate character. In the tea table illustrated, the stretcher is so constructed as to hold three flowerpots. These are of green pottery and may be filled with a flowering plant or ivy, as preferred. Through the glass top of the table they may be even further enjoyed.

Where a tall iron stand is required, as in a corner of a room, a hallway, or in pairs on either side of a fireplace or doorway, the wrought iron fixture holding a large yellow pottery bowl filled with trailing ivy, is desirable, or the bowl may be of antiqued metal. Triple fixtures, taking on the character of a fire screen and holding three or five pots of ivy are especially decorative before a disused fireplace or, in a small size, at the ends of a long sofa or living room refectory table. For the single flower, too, there are adorable Venetian glass vases, of unique form and others suitable for flowers or to be valued for their sheer beauty of graceful form and opalescence. Wall brackets for ivy in interesting new shapes also are here and low pottery bowls intended for the center decoration of the dining table, while beautiful Italian linens vie in interest with odd pieces of Italian furniture, such as a quaint old cobbler's table with a drawer, adaptable as a coffee stand.

In the department of antiques at Lord & Taylor's an entire floor has been devoted to the rarest examples available in Spanish, Italian, English and French furniture with a representative showing of Early American. In the section, which has been especially constructed with rough plaster walls and a Gothic ceiling, as a sympathetic background and devoted to the Spanish and Italian furniture, fine Renaissance pieces are interspersed with antique wood carvings —one a XIVth century Gothic figure of St. Catherine, slightly polychromed. Another, a XIIth century life sized figure brought from southern France together with many early XVIth and XVIIth century Madonnas.

In this department, too, are to be seen an interesting collection of primitives, among which is a Madonna and child with the portraits of the donors who gave the painting to the church in which it originally hung, introduced in the



Original Sheraton inlaid satinwood desk; Heppelwhite chair, covered in blue brocade and gilt Chippendale mirror. Courtesy of the Antique Department, Lord & Taylor

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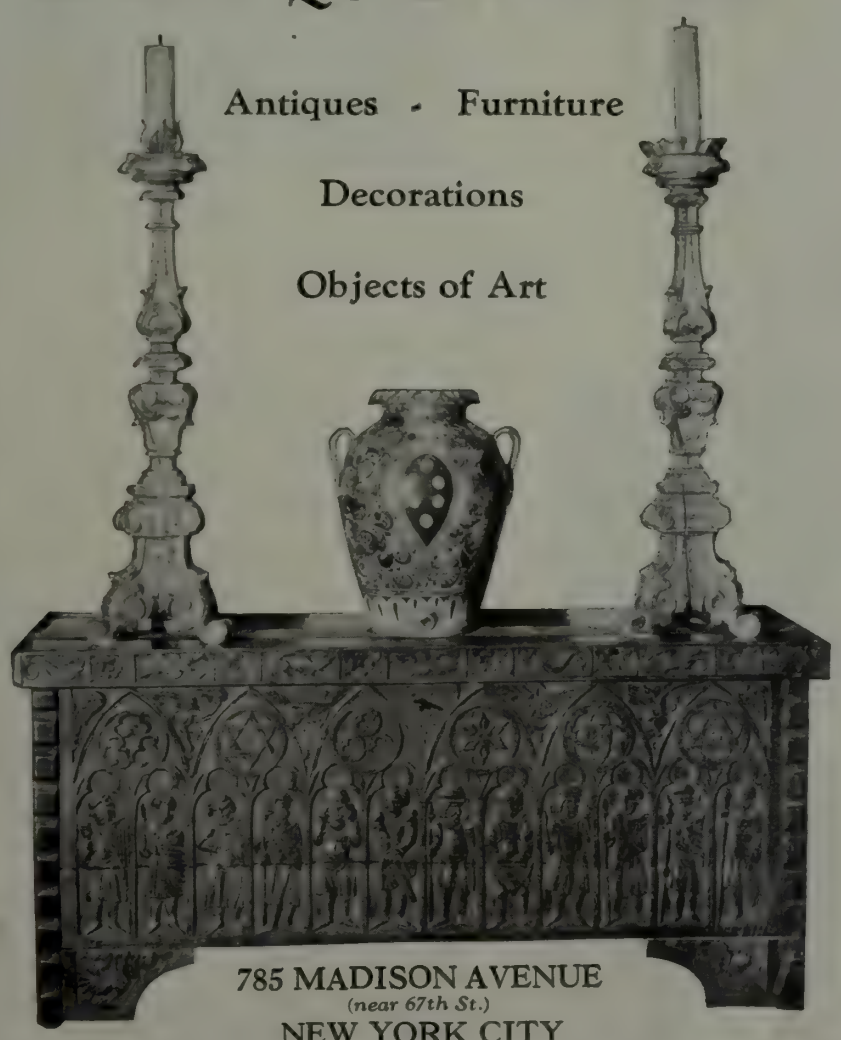
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background. Several beautiful tapestries are also displayed and old brocades, velvets and embroideries. The Italian group includes rare cassoni, XVIIIth century



Old bow front pine corner cupboard, 70" high, 36" wide, 21" deep, with clover leaf shelf. Original condition. Courtesy of the Westport Antique Shop, Inc.

architectural paintings, wrought iron and old copper and brass utensils that lend their pleasing lustre to dark toned paneled walls or furniture.

The English section, also, is replete with fine examples of the XVIIIth century cabinet makers in three pedestal dining tables, secretary bookcases, highboy, sideboards, comfortable fireside chairs and others of the period. Coalport, Wedgwood and the most beautiful of old china services are also to be obtained here, with Chippendale mirrors, Sheffield candlesticks, old silver, Waterford glass, sporting and color prints that include a series of Morelands, together with a wide variety of accessories that go to complete an authentic Georgian interior. Correct and elegant in every detail.



Spanish vargueño, XVIIth century. Walnut inlay, 4 ft. high, 22" wide. Unusually small size. Courtesy of Thonet Wanner Co., Inc.

The French section likewise combines a comprehensive showing of Louis XIV, XV and XVI furniture and furnishings, such as Aubusson rugs, overdoor paintings, mantel clocks and ornaments with distinctive pieces of Directoire and Provençal furniture. The American collection has been given the same attention in the authenticity of its selection and in securing only representative pieces. Associated with the antique department, but on another floor, is a section devoted to reproductions and decoration in all its many phases.

In the Westport Antique Shop, one is impressed with the atmosphere of quaintness and the feeling of things about, simple in character, that bespeak of coziness and charm. Here are the many things that make a desirable setting for the country house or the apartment, in the intimate touches of soft toned chintz and prints, old wallpapers, maps, lovely old quilts, calico cushions and effective tôle



Chinese rose quartz bottle lamp concealing light, with jewel trees and jewel box mounted in hand engraved bronze. Apricot velvet shade, jade drops. Courtesy of Fontaine, Inc.

lamps and shades and Staffordshire figures. Among the appointments for the dining room there is a set of four silver lustre candlesticks and a center gazing globe, most alluring; a remarkable service in Wedgewood marbleized Ironstone ware and fine old pewter.

Hanging upon the wall, so that its full beauty may be enjoyed, is a lovely old French quilt, showing a Watteau motif carried out in soft pinks and blues. Another fascinating quilt is of mauve chintz with great bunches of purple grapes. Corner cupboards, trestle tables of pine and maple with Windsor and ladderback chairs and early candle holders further accentuate the interest of this characteristically American setting.

In making the production of fine lamps a co-specialty with period Spanish and Italian furniture, Fontaine, Inc. is but carrying out the policy that has always characterized this firm, and yet it would

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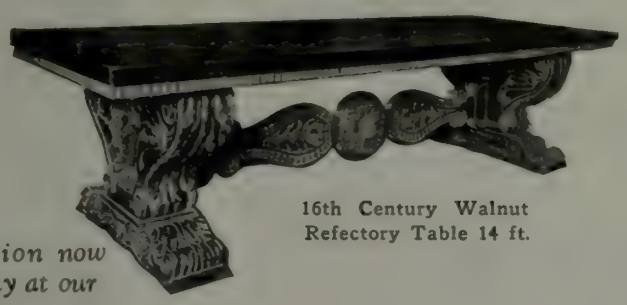


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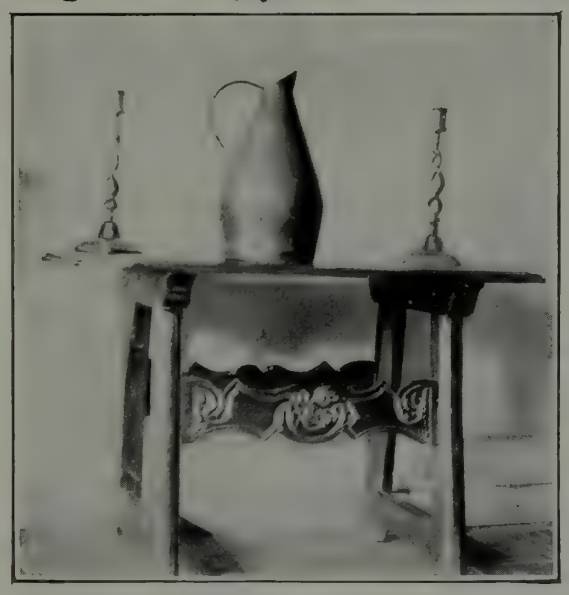
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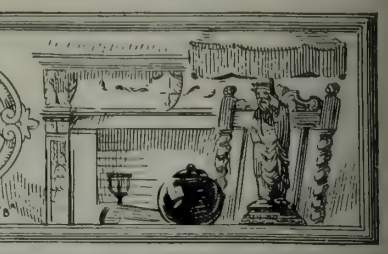
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seem that the lamps now shown are even more beautiful than before. For example, one in which the central figure is of carved turquoise matrix, mounted on a carved wood stand gilded in 22-karat gold, with a soft toned pleated chiffon shade over rose, held in place by a carnelian finial. Another, combining an inkwell with a lamp, has a center figure of carved jade between two jewel trees, similar to that illustrated. This has jade drops and finial and is mounted on a hand-engraved bronze base.

Cabinet curios of carved quartz, amber, jade and other semi-precious stones with ornamental bronzes, as well, offer a wide choice of selection. Embroidered wall hangings, folios, boxes and cushions covered in old velvet and brocades, with tapestries, which are becoming more and more a feature with this firm, form another notable collection.

Unusual opportunities for obtaining originals as well as reproductions in Spanish, Italian, French and English period furniture are offered by the Thonet Wanner Co., together with a most attractive rendition of bent wood furniture, with which this firm has always been identified. In the Italian and Spanish antiques, the interest centers in sturdy refectory tables, vargueños, carved wood altar figures, Venetian crystal framed mirrors, credenza, old copper and pewter cooking utensils, so desirable for decoration, and a number of figure and still life paintings at especially low prices. These pieces are useful in the creation of a Spanish or Italian room.

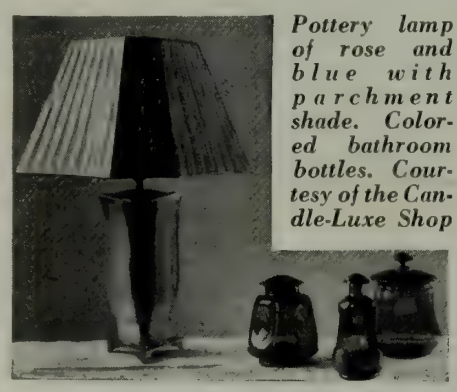
In the group of French antiques, Empire furniture, now somewhat difficult to find, forms an important part. Sixteenth, seventeenth and eighteenth century English furniture is also to be had and old brocades and church embroideries. The bent wood furniture has been completely modernized and attractively painted and upholstered in charming colorings, suitable for the sun-room, boudoir, breakfast or card room, along graceful but most durable lines. It has also been adapted for children's rooms where it is bound to prove most serviceable.



Green pottery 18" lamp, Kapashell shade and Igorote book ends. Courtesy of E. H. Wardwell

A lamp shade that properly diffuses the light yet gives a soft pleasing glow has been successfully obtained in the Kapashell shade made by E. H. Wardwell, such as that illustrated. Kapas is a Philippino deep sea shell, gathered, cleaned and polished by natives until an unusual sheen and texture is acquired. It may be tinted to match any color scheme, such as pink, blue, green or in earth tints, namely umber, orange, tan or gold, in a variety of exclusive designs or as candle shields. Shell lanterns are likewise desirable for hallways.

Mr. Wardwell also includes in his Philippino importations, Igorote wood carvings, many of which are expressive of the social and religious life of this pagan mountain tribe. Another production from the hand of the Igorote is the strongly woven material dyed in brilliant native dyes and adaptable for sports wear. Chinese brass ornamental objects are other interesting products with Javanese batiks.



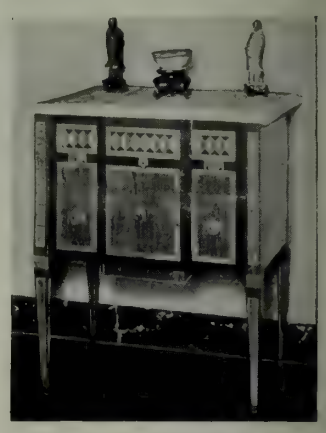
Pottery lamp of rose and blue with parchment shade. Colored bathroom bottles. Courtesy of the Can-dle-Luxe Shop

At the Can-dle-Luxe Shop, as the name implies, imported candles of all sizes and colors are an important feature, but they by no means overshadow the very beautiful English and Czecho-Slovakian table glassware and Austrian pottery that are sold in connection with them. In the glass, complete services including finger bowls and plates are to be found in fascinating tones of amber, Bristol blue, smoke or sea green with low or tall candlesticks and flower vases to match, most intriguing in the subtlety of their coloring. One of the newer combinations is olive and smoke. In a heavy Colonial cut in sea green, blue or amber, is a type of glass of unusual appeal. Bathroom bottles as well are to be had. The Austrian pottery vases for lamp bases and table decoration are also of unique interest in their unusual colorings and shapes as is a complete service of Copeland Spode china with hunting scenes, copied from Lionel Edwards water colors. These are painted on each piece with great accuracy.

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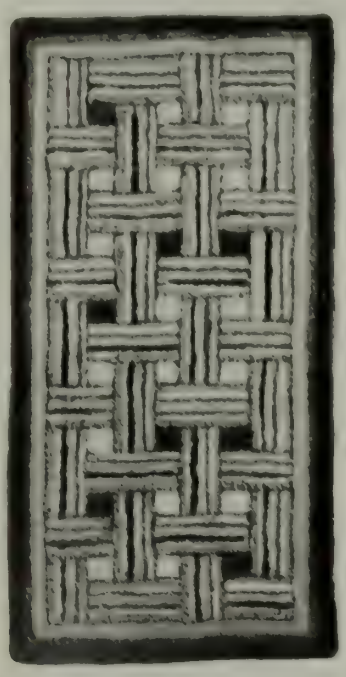


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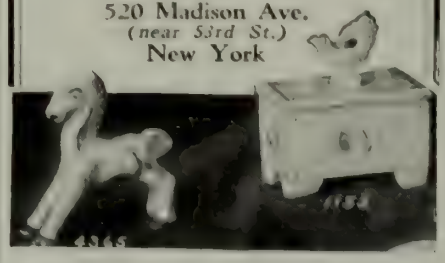
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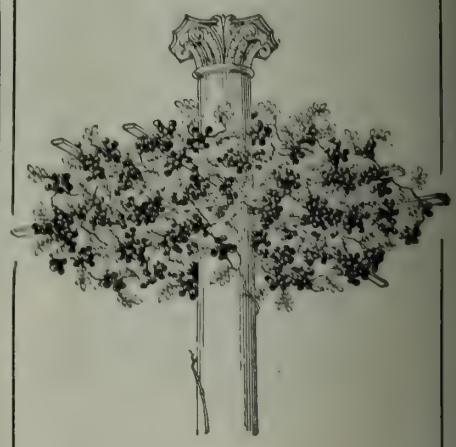


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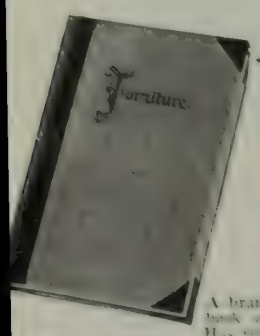
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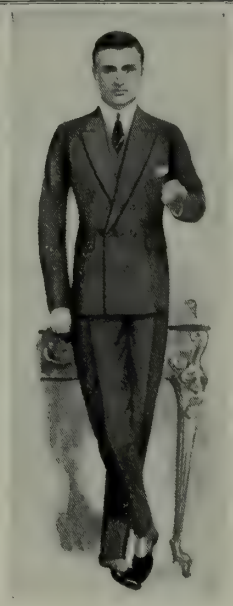


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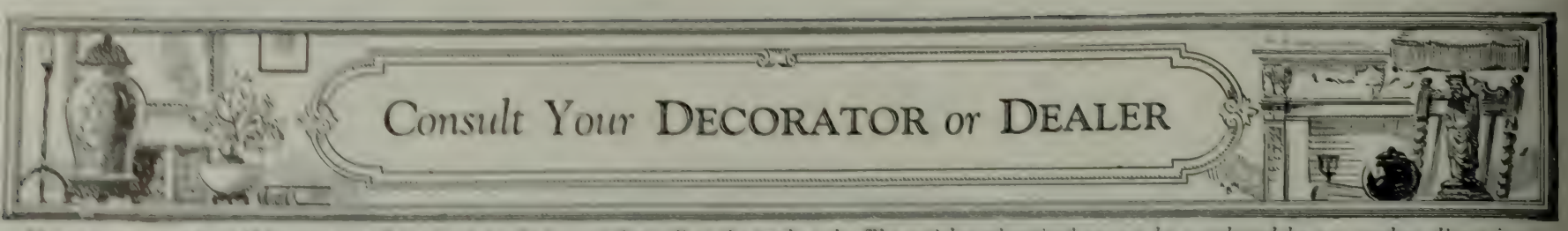
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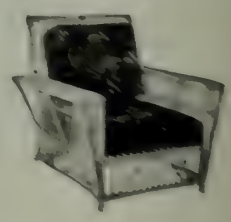




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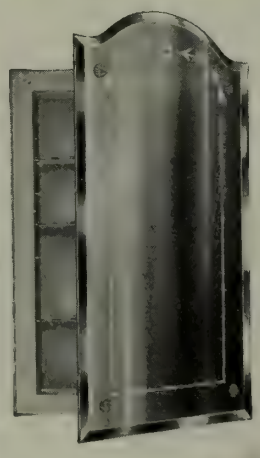
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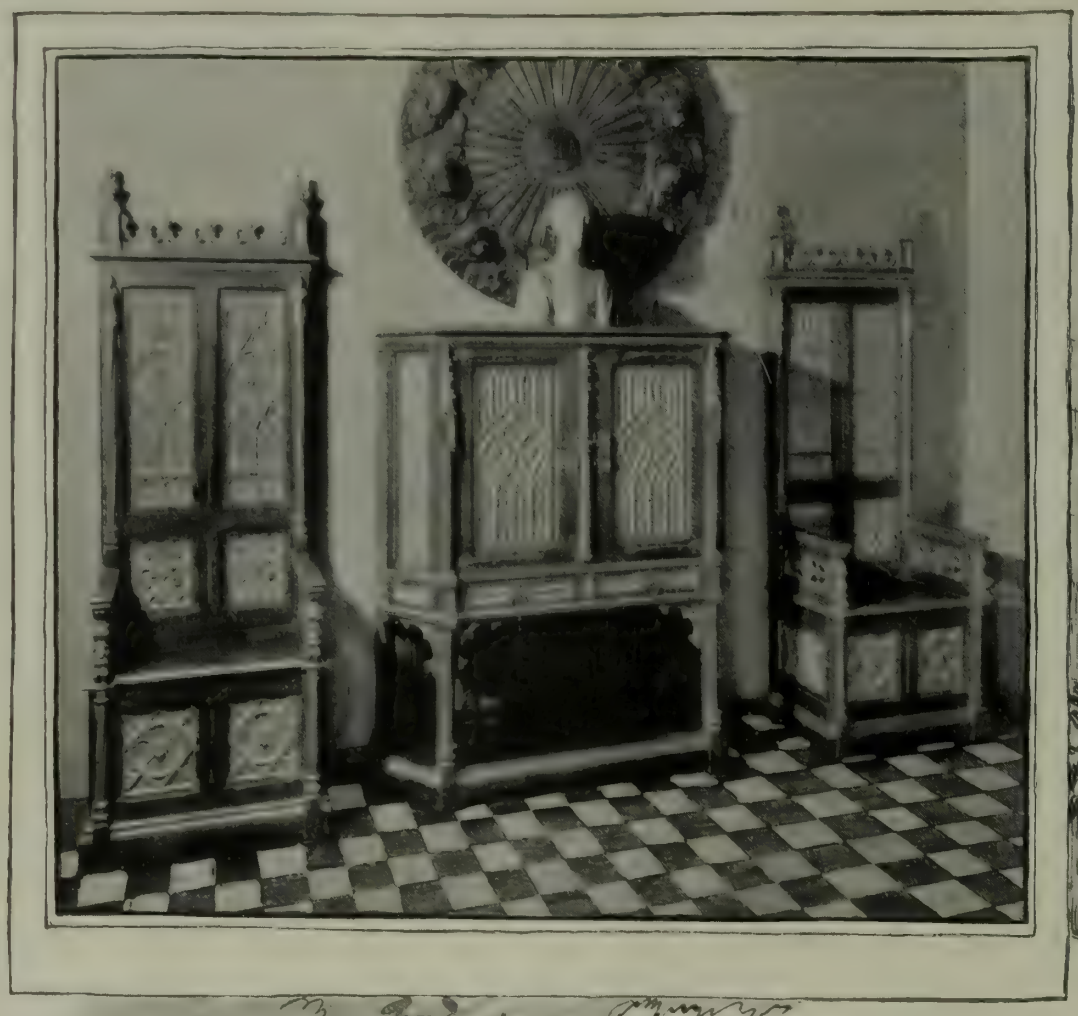
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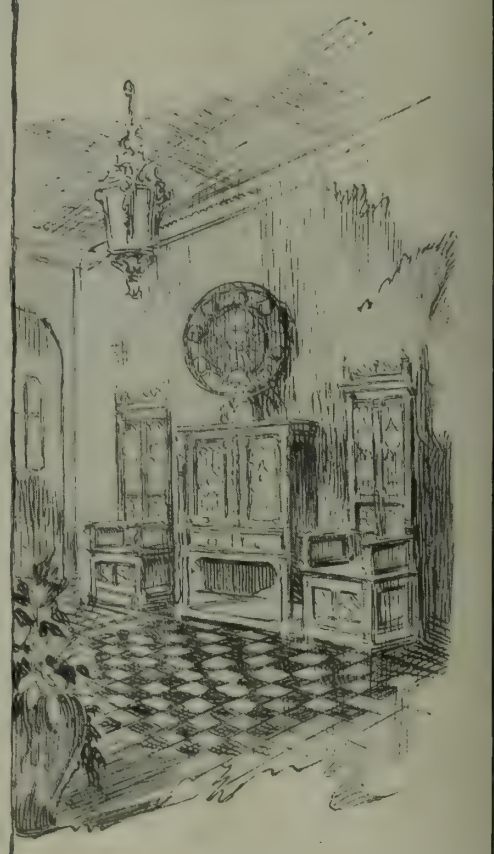
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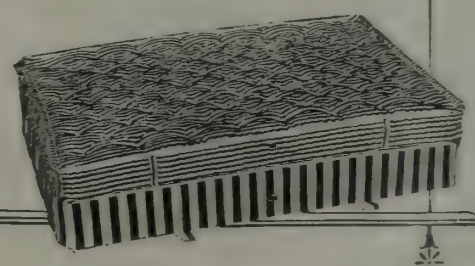
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SEPTEMBER, 1927

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ARTS & DECORATION

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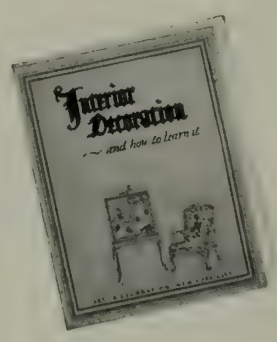
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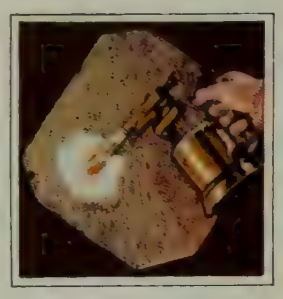
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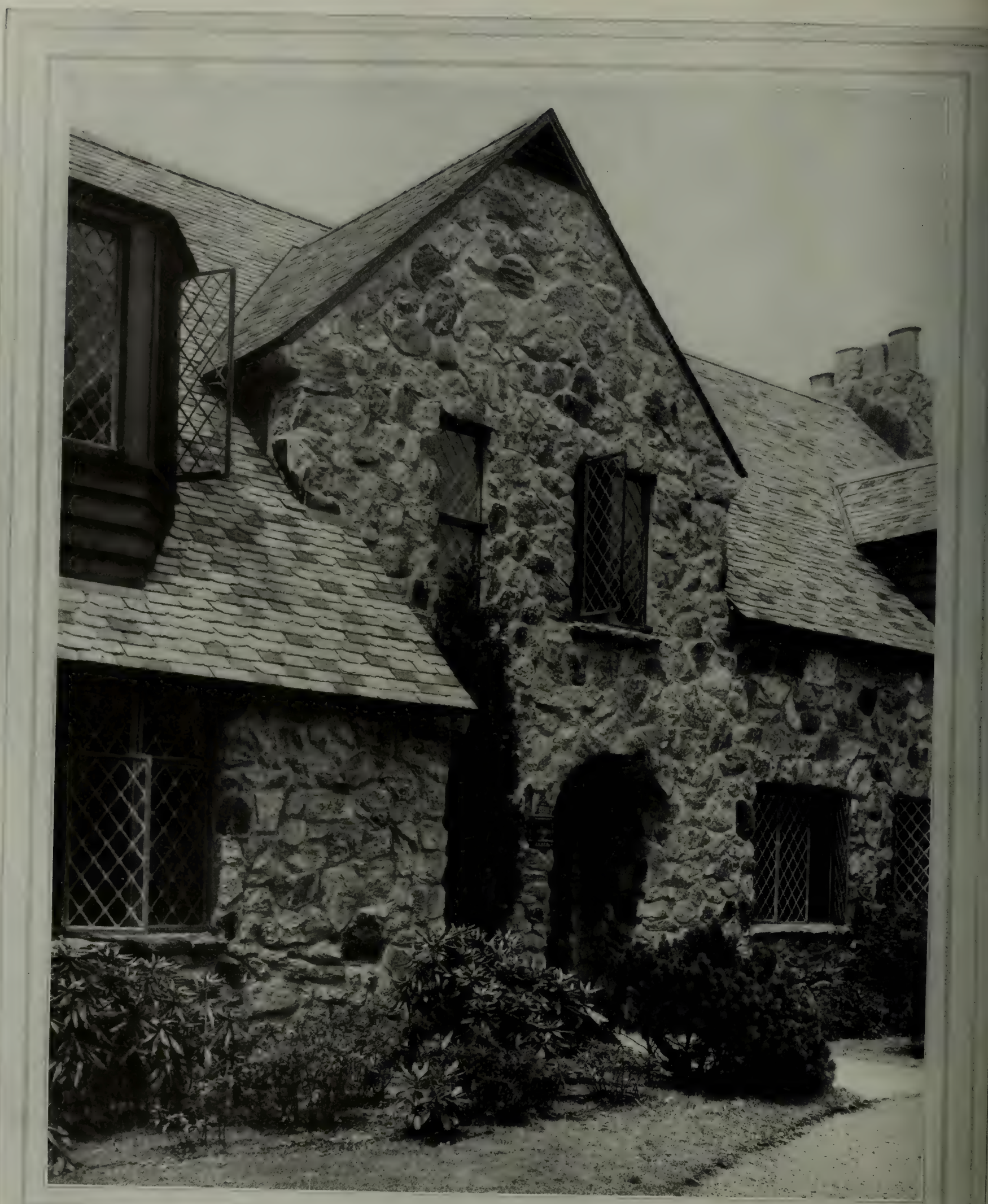
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Warren Shepard Matthews, Architect

Photograph by John Wallace Gillies

This enchanting stone house at Garden City, the residence of James B. Post, 3rd, is impressively reminiscent in its massive strength of the early English manors, with however the pictorial quality of Elizabethan façade

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
VOLUME XXVII September, 1927 NUMBER 5

An American House of Established Tradition

This Engaging Stone House at Garden City, L. I., of English Extraction, Dominated by Native Feeling, Stands as Fulfillment of the Prophecy that the Successful House of the Future May Be Based on Old Ideals

By HARRIET SISSON GILLESPIE

Warren Shepard Matthews, Architect *Photographs by John Wallace Gillies*

OF English ancestry but American birth, this rugged stone dwelling at Garden City, L. I., might well be held up as a shining example of the truth of the contention, recently expressed by a group of prominent architects in this country, that American architecture, to be successful, must rest on established tradition, not by deserting old ideals in favor of something "wholly American".

And, because it typifies the power of suggestion in the subtle blending of significant detail, based on old world precedent, we find this house, designed by Warren Shepard Matthews, architect of New York, for the owner James B. Post, 3d., so wholly intriguing and worthy of serious study. Of equal interest also, is the fact that the house occupies a site entirely in sympathy with its architectural affiliations.

It faces, on the south, a stretch of native country, remarkably unspoiled considering its close proximity to town; while northward, it overlooks a landscaped area closely resembling an English residential park with towering trees and in the midst, the tall graceful spire of Garden City Cathedral rising as the dominating note—a truly ideal environment.

Low and wide spreading, set a little way back from the street, the house has the impressive appearance of the early English manor with the broken roof line of the later influence. The massive stone walls lend strength and substance to the ensemble; the accentuating gable and dormer peaks with the quaint chimney pots, a certain playful appeal.

Yet, about it, is none of the torturous picturesque quality, so often apparent in the American house of English extraction. On the contrary, it owns a dignity, and a sense of permanence that emanates from the sheer honesty of materials and workmanship. We find, wrought into the design, something of the stark unyielding character of the modern skyscraper as well as the stern beauty of the English manor, all softened by the gentler spirit of the English home.

The style harks back to the transition in England from the Norman into Tudor when the new expression still preserved much of the earlier feeling. The steep gables savor of the Norman, the square headed windows of the Elizabethan, while the low brooding eaves are reminiscent of the simple country cottage of the English shires. The treatment of the eaves with corbels is also an English adaptation but simplified for the convenience of the present day mechanic.

To stress the intimate, friendly feeling of the English home and to lessen the area of



Great dignity marks the main elevation with a sense of permanency that emanates from the sheer honesty of materials and workmanship

wall surface, an important item in building costs, the walls were brought down as low as possible. The openings in the lower story were kept proportionately low and broad and the dormers, breaking through the parti-colored slate roof, are designed in scale.

Not a little of the mediaevalism of the house is due to the peculiarly lovely material of which it is built. The boulders, deposits of the glacial morain from Connecticut, found on the north shore of Long Island in the vicinity of Port Washington, were split to form the walls. Worn by the action of the ice and water and aged to rich warm tones by time, the stone set in wide open joints, as irregular in shape as it is in tone and texture, is an effective agent in producing a remarkably fine wall surface.

Where stone is used, the masonry is always an important factor, and it may be made, as in this instance, as great an asset of beauty as the design itself. As old as the harmonizing detail is the form of construction, the same used by the early Romans centuries ago. But where formerly, there were double walls of stone, filled in with Pozzolona cement from Vesuvius, the architect has taken advantage of our own reinforced concrete, using stone for the outside face only.

Laid out in the shape of an exaggerated "L" with the long angle running north, the house apparently follows customary plan. Actually, it is atticless and cellarless. The only excavation beneath is a space 10 x 15 feet, sufficient for the installation of the boiler to the oil burning heating plant. Nevertheless, there is no dearth of storage space.

In the main wing are contained the usual living rooms and a child's playroom, with, in the long angle the kitchen, butler's pantry, laundry and maid's rooms. Beyond is an immense store room, the width of the wing. In the extreme end is a two-car garage, the latter connected with the house by a long covered passage way, flagged, which constitutes one of the attractive features of the house from this aspect.

The upper floor is divided into four masters' rooms with their accompanying baths, innumerable closets for personal belongings and household equipment with two immense store rooms over the service portion. One is a cedar closet, the other spacious enough to hold a dozen trunks beside the usual accumulation of household goods that must be kept ready for immediate use.

Beneath a massive archway, cut through the wall of the main facade, is the deeply recessed entrance door of battened oak planks with mediaeval hardware. While in the interior treatment, both English and American methods were employed, only American woods were used, such as oak, pine with sound and wormy chestnut, the latter in high favor now with architects who love woods in their natural state.

When chestnut dies on the tree, it is subject to no further shrinkage, and the fact that it is well seasoned is, in itself, an advantage and its defects, in the hands of the artistic designer, become marks of great beauty. The

effective use of this material is to be seen in the battened doors as also in the charming staircase, with silhouette balusters, that rises and turns over the roof of the vestibule, to the bedroom floor.

Richly beamed ceilings, the interstices plastered, are features of the important living rooms on the main floor, but there is a notable absence of the innumerable built-in mouldings, the treatment depending for beauty on the main structural work which is left exposed. Throughout the house, the floors are of oak, pegged down with wooden pegs.

The walls, with the exception of those in the dining room, are of plaster cement, laid on roughly with a steel trowel and tinted a warm buff. The dining room is sheathed in vertical pine boards in early Colonial style, similar to the work in the Hart house at Ipswich, Mass. Lighted on three sides by diamond-paned, leaded glass casements, hung with bright chintz, the living room has the same composite charm that marks the architecture. One delightful group, looking north and west, shows an interesting treatment of bookshelves, the latter flanking each side and carried across the top.

To the right is the fireplace, in some ways, the most unique feature of the room. A copper hood, extending out to the hearthstone, is carried up to the ceiling. The idea, original with the designer, has proven highly successful for it is not only comparatively inexpensive but has the advantage of radiating an amazing amount of heat. A bit of modern equipment that speaks for itself are the roll-up screens. Finished with a flexible binding, with a curtain spring, they are easily operated and may be rolled up out of the way when not needed.

The house is also insulated against heat, cold and sound. Across the rear and sides of the lot, reaching the building line, is a high fence of French palings. The enclosure is entered from the sides by picturesque garden or farm gates, that beside the driveway set between sturdy stone posts. Eventually, it is the

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Below—Spirited rooflines and cheerful embrasured openings mark this aspect of the Post house



Center—Of piquant interest is the sturdy farm gate to the service drive which leads to the stables and garage

Below—A fence of Dubois French palings encloses the grounds and is decorative as well as useful





Etchings that Recall Old Clipper Ships

Ships Built with a View to Speed Showing Sharp Lines, Raking Masts and Great Spread of Canvas

Below—"Over the Crest" shows a full-rigged ship looming over the horizon. The massive shadow is no less graceful than the gulls which follow it on its outbound journey. The subtle values of gradations of black upon gray are beautifully preserved in this plate



Above—"Speed" speaks in every line of this ketch rig, cutting its clean path through the waves. This type of rig was especially favored by the English seamen as a fishing craft, being adapted for heavy weather. Again the artist has captured the romance of ships and the tang of the sea, "where the wind's like a whetted knife"



The delicate drypoints of Philip Kappel extol the swift grace and stately silhouettes of historic types of sailing crafts. The artist has a particularly fine sense of composition and design

Below—"Three Ships" represent the majesty of old clipper ships when full-rigged vessels like these carried the fame of American sailors to far ports and returned with exotic cargoes. Such an etching must appeal to every lover of ships, the sea, and maritime history





Above—"The Silhouette" shows a bark poised like a great, winged butterfly over the calm waters. The etcher has handled his subject with consummate simplicity and skill, in the placing of his accents and the clean, undulating line of shore in the distance

A Variety of Charming Breakfast Rooms



Whether You Are a Robust Soul Who Greets the Morning With a Shout Or a Fragile Creature Who Must Awaken Gradually, Pleasant Surroundings at Breakfast Will Help Establish Your Ego for the Day

By DOROTHY LANE

THE breakfast question is one which has been known to divide whole families. There are those robust creatures who awaken suddenly and wide-eyed, dash under a cold shower, sing as they dress, and require sausage and hotcakes, codfish, or beefsteak consumed in the vivacious company of other bright souls in order properly to start the day. To them the historic New England breakfast which will not "up and digest on them" is a paramount necessity. Others, who may be either fragile beings or merely more philosophic mortals, find only a gradual awakening bearable,—a gentle stirring from the shrouds of sleep, a cumulative expansion of the faculties into a final and complete awareness. For these, a dainty breakfast sent to the bedroom on a tray seems the only civilized manner of breakfasting. Unfortunately the precipitancy of modern living and the difficulty of the servant problem prevent many who feel that fraternal breakfasts are deplorable from indulging in lone and leisured repasts. As a compromise the breakfast room offers a solution agreeable to both kinds of breakfasters, as there, in attractive surroundings, one may breakfast comfortably and conveniently, alone or in company. The charm of many modern breakfast rooms testifies to the general feeling that inasmuch as a real breakfast is an inevitable thing, it may as well be made as painless and pleasant a part of the day as possible.

The idea of setting aside a separate room for the consumption of breakfast and decorating it in a manner distinct from that of the other rooms of the house, was conceived only a short time ago although the prevalence of breakfast rooms at the present time would seem to indicate otherwise. The dining room, to be sure, had its roots in the architectural arrangement of several centuries ago, but the wide use of a space set aside solely for breakfasting was unusual when most of our grandparents were children. For the beginnings of



Top — In the Jacobean breakfast room of Victor Emanuel, Esq., at Manhasset, L. I., the walls are a lovely old powder blue antiqued with a frieze enriched with marine decoration. The furniture is oak. The curtains are of printed linen in crewel design and the carpet a matching brown. Courtesy of the Hampton Shops

Left—Although this more elegant breakfast room takes on the proportions of a dining room, it is particularly attractive on winter mornings when a cheerful fire crackles in the fireplace. The paneled walls are light in color and the doors attractively decorated. Courtesy Delano & Aldrich, Architects

Wrought iron furniture is used with pleasing effect in the breakfast room of Mrs. R. P. Worral, Rue Ridge, New York. The walls are covered with a colorful paper depicting tropical trees and birds. Courtesy of Laura Wand



even the separate dining room one must examine the plans of large and formal houses of the eighteenth century in France and England. Only then did the state dining room become a definite part of the house plan. Hitherto from the time during the middle ages when the lord and lady, desiring privacy, partitioned off a part of the great hall into an apartment for themselves, and which, as life became more and more complex, was again subdivided into a series of rooms, all dining had been done in the ante-chamber to the suite. This room was not a dining room as we know it as it was not planned in relation to the kitchen, the table was removed after the meal, and serving was accomplished by means of small portable side tables. The state dining room with panelled walls, crystal chandeliers, handsome fireplaces, built in side tables and fountains, and a large stationary table which could accommodate a great number of people was designed during the highly formalized life of the eighteenth century to meet the need for lavish and dignified entertaining. Any meals taken in private were still at this time served in the ante-chamber to the private suite, which after the meal was finished was again transformed with swiftness and dispatch by the admirably trained servants into a parlour. In England the plans of the houses of this period show a number of rooms which were not always connected with a suite and which were used as dining rooms. They had various exposures providing for a pleasant dining place for every change of season. As they were not planned to connect with the kitchen, it was inconveniently necessary frequently to carry the food up several flights of stairs to a remote part of the house. In smaller dwellings the dining room was regularly a part of the living room, a fireplace, easy chairs, and shelves of books being part of the regular equipment. In this arrangement one finds the traditional background for the combination living room-dining room which is found in many modern houses and apartments and which so successfully provides spaciousness and dignity in a limited area.



In the breakfast room of Henry J. Miller in Trenton, rough walls, wrought iron fixtures, crude oak furniture and black and red tiles give dignity. Courtesy of Wm. J. Convery & Sons

Silk panels decorate the walls of the breakfast room in the home of Mr. Arthur V. Davis, Mill Neck, L. I. The furniture is eighteenth century English and the rug antique Chinese. Courtesy Wm. Baumgarten & Co., Inc.

The breakfast room apparently was devised as a means of escape from dining either in a large, formal dining room or in the sitting room. Festive and splendid as a large room is when lighted and when peopled by a gay assemblage, it becomes the most dismal of apartments when occupied in the daytime by only a few persons. The pleasure to be experienced from the use of a room especially planned to meet the matutinal frame of mind needed only to be understood in order to be provided for in every household where it could possibly be arranged.

As befits a young member of the family of rooms, the breakfast room is always gaily and youthfully attired. Cheer is rightly the essen-

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Old Tower Houses of Boulogne

In the Midst of the Plains of Northern France Is the Fertile District of the Boulonnais, Ravaged and Fought Over Country, Where One Finds the Valiant Old Manors of the Gentry Whose Loyalty to Their King Never Failed

By ROGER BOUTET DE MONVEL

BOULOGNE! It is here one sometimes lands arriving from England or America. But usually travelers do not stop in his country. They take the train in great haste r Paris. However this corner of the province eserves a glance and its old manoirs are well orth a visit. One must just take a little rouble to look for them, to discover them in ie hollows of the valleys, at the turning of ie roads behind their great screens of elms. n the midst of the endless northern plains iese environs of Boulogne are like a great rtile oasis, rolling, homelike and picturesque. the region measures 18 lieues (45 miles) from rth to south and seven or eight (17½ to 20 les) from east to west, that is all. But for nturies it has been a battle field, almost like e military boundary of the Kingdom of rance. Only the Boulonnais in olden days had mpulsory military service. They had their giments of infantry and cavalry, when the ntry and landowners were officers by right d commanded the lads of the parish.

Ravaged and fought over country, this is, hose loyalty to the King never failed.

Of the houses of the sturdy soldiers unfornately no very old ones exist. On this soil cked and devastated during the middle ages vestige of distant epochs has survived, no idence of the Crusades, not even of the Hundred Years war. The Boulonnais houses still intact are of the XVIth and XVIIth century. Just two or three of the XVth, no more, survive.



Above is part of Doudeauville, the seat of a duke dom still belonging to the La Rochefoucaulds, as it looks after its modernizing

Left — The two strong pillars on either side of the gate, the high military tower, and the shape of the windows proves its martial origin

The construction of the manoirs is austere and rugged, and the type a sculptor's chisel could not improve. He could make no impression on the rough stone and brick, and the charming details which sometimes make lovely the houses of Touraine and Normandy one never finds here. But the warm yellowish tints of the sun baked bricks blend charmingly with the grey blue of the cliffs, and when the sun shines (a thing too rare in Boulonnais) on these old walls, on the dull slate or tiled moss covered roofs, the effect is enchanting. The huge elms which always shelter the houses, the streams that often flow near them, lend a rustic atmosphere full of freshness, simplicity and charm.

The architecture of the Boulonnais mansions has infinite variety. I don't know two that are alike and if by chance the arrangement is the same, the general appearance is quite different. Usually the house has one or two round or square turrets. Many have the tops off or partly demolished. However, there are still a few in their original condition and topped with their pointed slate roofs. Such as they look, they are the most cheerful decoration and characteristic feature of the country squire's mansion.

None of the houses are seriously fortified, but all without exception are arranged to resist a local uprising or a partisan riot. The windows on the ground floor that have not been enlarged, are extraordinarily small and narrow and protected by solid iron bars. The



What was left of the original chateau was turned into a farm and except for the tower not a trace of its former tempestuous life remains



Above—Who would think to see this courtyard and part of the manor of Doudeauville that once it had been a little fortress? The carved stone doorway and the window above are the last evidences of its noble and colorful past

Below—No more typical French farmyard could be found than the one shown here with the stone staircase before the doorway, the pond for the ducks, the gentle cattle and the inevitable round pigeon house in the centre



moats or what is left of them around the place, also sometimes the drawbridge and portcullis, even the walls themselves show by their thickness what was expected of them.

On the other hand all commodities are lacking. I am not speaking of luxury, that is out of the question. The farmers of today (most of the manoirs have been converted into farms) are not always satisfied with these quarters that housed during centuries country gentlemen as noble as the King, but often as poor as Job. The floors are tiled; in the oldest houses the front door opens directly in the kitchen, sometimes the only room on the ground floor and always the main gathering place of the family. In the enormous fireplace where one might roast a steer, the master warmed and dried himself after hunting or after battle. It is only later on that one finds the semblance of a vestibule with the kitchen opening on one side, a room on the other, and opposite, the stone staircase with square landing and curved arches. These houses have both history and romance.

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Photographs by M. Therese Bonney

A silver octagonal tea pot from Puiforcat with the characteristic geometric planes, reflects its unbroken, plain surfaces in a gleaming silver lacquer table by Dunand. Two of the new feather tulips, in Spanish red and yellow, from Jac are shown

New Silhouettes in the French Tea Service

The Spirit of Art Décoratif Has Grown So that Now It Extends to the Beautiful Modern Silverware; and Its Geometrical Influence Is Also Felt in the Tea Cloths and Artificial Feather Flowers

By M. THERESE BONNEY

WHILE other countries may still be clinging to the traditional forms of architecture, interiors and the applied arts, France is becoming more and more steeped in the spirit of modernism, and accustoming itself, almost subconsciously by now, to its radical manifestations. Paris has not its skyscrapers, but has, on the other hand, an ever-increasing number of ultra-modern homes . . . splendid types built by young architects such as Djo-Bourgeois, André Lurçat, Mallet-Stevens and Le Corbusier et Jeanneret. Houses such as these, with their cool, bare surfaces, their geometric treatment of planes and angles, and the resulting effects of light and shadow, are so sincere and expressive of life today that they do not strike an incongruous note when built, as the villas of Lurçat, in the heart of old Versailles.

The Parisienne herself has always had an extraordinary feeling for the "ensemble" . . . a sensitiveness for harmonizing all details, whether it may concern fashions or the interior of her home. Now that her eye is becoming used to the new lines of the modernistic school, she instinctively demands that the same spirit repeat itself in the furniture and accessories of her interior. Fortunately, there is a new and vigorous movement in Paris, that of the decorative arts, in which the best artists and artisans of France are employing their talents in modernising the accessories of the house, such as draperies, wall papers, rugs, lighting effects and even door-locks.

The old-fashioned tea service, too, has been rejuvenated. The curlycues of the Louis are gradually finding their proper place in the shops of the antiquarians. A new group of silversmiths has arisen to meet the demands of our century, and their wares are displayed in a convincing way in the luxurious shops along the Rue de la Paix, the Place Vendôme and the Rue Royale.

One of the first to create a new silhouette for the tea service of today was Jean Puiforcat, who had learned all the traditions of the silversmith's trade from his father, who owned one of the old, established shops of Paris. But the young Puiforcat felt that our day and generation demanded something else besides tradition, and he set about to adapt his extraordinary technique and skill to the tastes and formulae of modern life. A brilliant young artist, Gustav Sandoz, has also made astonishing discoveries in the adaptability of metal to the bold, unbroken lines which are distinctively representative of the "modern". The plain, unadorned surface, the smooth curve and cylindrical mass are motifs repeated over and over again in his striking tea pots, sugar bowls and cream jugs.

It is difficult to seize, at the present moment, the characteristics which shall some day develop into a twentieth century style. There is nevertheless one dominating factor which all those identified with the new school, are quick to acknowledge, and that is "geometry" Again and again we see the sharp pattern of the angle, the sweeping curve and the placid square as motifs of modern decoration. From Sandoz comes a silver tea pot in the exact shape of a sector. From Puiforcat, an octagonal service whose sides are free from any form of decoration. From Dunand, those famous lacquer screens and tables whose design is pure geometry effected in bits of eggshell, relieved only by a subtle dégradé treatment. In the same spirit are the new fabrics from Rodier. Never before did geometry have quite so many shades and variations. The artist of today has proved that a right angle may, upon occasions, mean more than 90 degrees. So thoroughly has the new mood penetrated the work of the younger designers that those who are not in sympathy with the movement refer to it through possible pique or envy as the "snobbism of geometry".



A geometric silver tea pot from Sandoz has a curved mahogany handle. The Venetian red vase by Cappellin is typical of the new Murano glassware. The modern tea cloth of toile d'Annam is from Rodier and the feather tulips from Jac

The role which Rodier has played in the development of a modern school is considerable. One of the first to catch the new spirit in his fashion fabrics, he was likewise quick to sense the necessity of modernizing stuffs for the interior. The "master weaver of France" has drawn his inspiration from all times and places, from the primitive designs of the Red Indians and the brilliantly dyed patterns of the Cambodians, to Claude Monet's exquisite impressions of Rouen cathedral, translated into a group of printed silks. Lately he has issued an edition of textiles for the interior in striking geometric patterns, intended to tapestry the wall, upholster the furniture, and even cover

the bed. A dining room exhibited at the present Salon des Artistes Décorateurs bears witness to its success. Here the walls, covered in bold, angular pattern, reiterate the necessity of the modern accessory for the interior of today.

A series of Rodier tea cloths come in a loose, homespun sort of weave known as toile d'Annam (Annam cloth). The broad border is usually plain in natural coloring, while the center carries a silk embroidered pattern. A silver floss gives a peculiar sheen to frosted tones of vert d'eau, madonna blue and a delicate pink which the French call "Maintenon."

With a Rodier tea cloth and a geometric silver service from Sandoz or Puiforcat, how does the Parisienne complete her ensemble? Paris for the moment prefers the artificial flower to the natural one. If the former blooms in the buttonhole of the latest wrap, why should it not also have its appeal in the interior? For those who feel the sadness of cut flowers forced into a drawing room vase, there are the artificial flowers of Jac. Lovely feather tulips, old fashioned nosegays in bits of lacquered leather . . . thus they take their place on the table from which the "Five O'clock" is served. Jac has improved upon the gaudy wax flowers of the Victorians, but his creations, although looking very life-like at times, often put on a pert, stylized air, like the flowers of a modern wall-paper.

For the new flowers, what vases? The choice is wide. From a metal bowl by Dunand, to a delicate piece of blown glass from Murano. For Venice, too, has fallen under



Right—Cappellin's water green Venetian glass is here combined with a nosegay of yellow leather flowers from Jac. The tea service is by Gustav Sandoz and the toile d'Annam cloth from Rodier embroidered in silk in most exquisite pastel shades



the spell of the moderns. New forms for new generations . . . why not? Does not the new spirit of Italy warrant it? And so Cappelin sends to Paris its own contributions to the modern tea table . . . curving shapes in amethyst and deep sea green.

Furthermore, glass is an outstanding factor in the development of the interior. Madame Sert, wife of the great painter, creates her tiny trees in crystal, and jade and strass. Driand makes his rich lamp shades, pictures, and wall decorations from mirrors. Boutet de Monvel has an octagonal dining room panelled in mirrors, and an octagonal dining table in glass and forged iron. Lipska offers table and buffet in slabs of blue glass.

The modern movement has its aspect of strangeness. No one can walk through the rooms of the Salon des Artistes Décorateurs



Above—Puiforcat's octagonal silver tea set harmonizes beautifully with Dunand's lacquer screen and nest of tables, the striking pattern of which is worked out in bits of eggshell

without feeling that the young French school is doing something which in form and color has never been done before. Where are the old motifs of acanthus flower and fleur-de-lis? Everything is new, except for the fundamental circle, triangle and square. The inspiration comes from the machinery of motor cars and the propellors of airships. At his best, the modern decorator achieves the clear cut grace of an aeroplane gliding through space. He draws his ideas from the topics of the day, and the problems that are occupying men's minds.

France is feeling, in her artistic way, the effects of a scientific age. She is working towards a style which shall be truly expressive of the modern spirit. Even the silversmiths have felt the strength, both physical and aesthetic, of the forms of mechanics. They are creating in an utterly different mood. The very silver seems to be a different material from that used in the

The tea set of tomorrow—a study in pure form created by the great silversmith, Jean Puiforcat. The bronze vase with red lacquer design is by Dunand, the cloth from Rodier and Jac's parrot tulips are in Parthenon pink

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Old World Glamor in New Florida World

In a Setting Reminiscent of Mediterranean Shores a Colorful Architecture Has Resulted from the Adaptation of Mellow Old Spanish Styles Combined with Modern Standards of Comfort

Sarasota Homes, Inc., Dwight James Baum and Ralph S. Twitchell, Architects

THE Mediterranean races have always been noted for the joy with which their lives are led. Small wonder, since the Mediterranean has been recognized as the cradle of civilization. Living within sight of the bluest of seas, caressed by sea breezes, breathing an atmosphere of gentle but not excessive warmth, the ancient Greeks, mediaeval Italians and Renaissance Spaniards naturally achieved harmonious ways of living, perhaps inspired by harmony in nature. These people, at the peak of their attainments, led active but not madly busy lives. Always there was time for intelligent leisure and pleasure, for the development of art and architecture in keeping with the topography of the country and the distinction and grace of their culture.

Centuries and miles removed from the Mediterranean, the state of Florida presents certain similarities that have made Mediterranean architecture (and particularly the Spanish style) a fitting form of expression. Here, too, are the sea and a balmy climate; moreover, here are people gathered, who know how to enjoy life, who have purposely eschewed the greater bustle of the larger cities of the north, and to whom a home is something more than a roof and four walls.

On Sarasota Bay stands a group of charming houses that belong essentially to Florida, yet have all the mellowness of tone of villas in old Spain or Italy, or along the sparkling shores of the Côte d'Azur. Here are stuccoed walls in all the shades of antique amber and rosy gold that suggest ages of warm rains and warmer suns, roofs of mossy ancient tiles imported from Spain itself, and within these walls and beneath these roofs in deep cool rooms, beautifully proportioned, every comfort and convenience that the most fastidious of modern city dwellers might require.

Unlike the ordinary "every-modern-appliance" house, these dwel-



Right—The over-door decoration here gives unusual interest to the entrance. Twisted and scroll motifs are typically Spanish as is the grotesque human face

Below—The Spanish façade is simple, and any embellishment of doorway or windows is given full effect. Here the iron balcony above the windows is a pleasing note



lings are not all of a plan, to be classed among those "developments" devoid of all personality that have sprung up mushroom-like in all corners. Here each house has been considered individually, a complete artistic creation planned to complement rather than to duplicate its neighbor. The architects have not attempted to adhere to any fixed *genre,* but rather to express the feeling that has made Old World architecture famous in an adaptation as harmonious in line and color as an artist could make it, without sacrificing any of the demands of modern comfort and convenience.

In these Florida houses one can find as many quaint and charming nooks and corners as in any Old World villa, nor does one have to put up with absence of bathrooms and closets, or with draughty windows and grim, bleak floors.

Here a balcony of finely wrought iron is placed between two wings. Below it is a tree-shaded patio, where ferns and violets nestle against a coral wall and brighter blossoms lift their petals to the sun. It is a scene for a sixteenth century romance, albeit in a merry vein.

Here is a warmer nook for coolish, winter evenings, beside a blazing fire in a long high room. This fireplace is set between two cypress walls, a cushioned window seat, bookshelves that invite discovery. A pleasant contrast, this corner, to the rest of the room, with its richly textured plaster walls, wide windows, iron grille disclosing stairs that mount above. Double doors lead to a screened porch, a most necessary asset in any Florida house, when days grow long and warm. The porch floor is of broken slate the color of jasper and porphyry with joints of soft, olive green. The same slate in larger, uneven slabs

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Right—The play of light and shade over the façade is an important measure of the success of Spanish architecture. Tiled roof blends with stucco walls, and the woodwork of the porch is interestingly carved



Right — Simplicity and comfort are the keynote of the living room, of which the fireplace is the center. The plan is entirely without ostentation, with details carefully and artistically chosen



Below—The patio is an important feature of the Spanish house, and here the very gate bespeaks a friendly welcome to the visitor, privacy to the residents



Antiques As Decoration

The Elegance and Beauty of Early English Furniture Has Never Been Surpassed and It Is as Useful as It Is Decorative. Fifth in the Series

By EDWARD WENHAM

THAT desire for beautiful things which has in recent years so noticeably expressed itself in the mobiliary woodwork of our homes has perhaps manifested a greater tendency toward that of English origin for more than one reason. Primarily of course those traditions which were brought to this country by our forefathers have remained part of our heritage, consequently there is a closer correlationship between the early English furniture and that produced by our own eighteenth century cabinet-makers. And in the exercise of that predilection to collect examples of earlier crafts, we as a nation have exhibited an increasing practicality if necessary. In fact we have always shown a preference for those things which would become part of our homes rather than for pieces which are merely of historical interest.

This explains the larger influx of fur-

This dining room in the Philadelphia home of Mrs. Arthur Loeb illustrates the elegant charm of 18th century English furniture. The pieces used here are Heppleuhite



Chippendale wall clock showing French influence

This great hall with its fine Gothic woodwork is in a house at Roslyn, L. I. Among the furniture is a 17th century refectory table, a monk's bench, chairs of the Stuart period, and two "periwig" chairs from the late Sir George Donaldson's collection



In this beautiful eighteenth century room, the elaborately decorated cornice and the finely carved overmantel and panels are shown, which was a characteristic of rooms of this period. The decorative fireplace is in black and white marble







A library in a Gladstone, N. J. home, in which Jacobean paneling is combined with a Gothic fireplace. The circular table is of Tudor oak and the stools are contemporary with the woodwork. In the corner is a William and Mary grandfather clock



This bookcase illustrates Chippendale's use of the broken fretted pediment, and below his decorated veneered panels

The ceiling, paneling and chimney piece of this room is pure Adam, the furniture Heppelwhite and the panels are by Angelica Kaufmann

niture dating from the reign of Queen Anne, for while many oak pieces of the late Tudor, or as it is known the Renaissance period have been brought from England and an even greater number of examples dating from the end of the seventeenth century, our preference is toward the walnut of the Queen Anne and the mahogany of Georgian woodwork. This would be natural, the massive oak structures of the Elizabethan reign requiring a background obviously unobtainable in the average modern home. Further, retaining as they do much of the former Gothic crudeness, it is impossible to utilize these pieces with any but those which are contemporary. And even if somewhat more decorative styles are apparent in the oak furniture of the Stuart period here again we find the same tendency to bulkiness, that precludes its use other than in exceptionally spacious rooms or halls. At the same time the pieces of the Jacobean and late Stuart eras, when placed in suitable surroundings manifest a magnificence which aesthetically is imposing.

An arch dial long case clock in English lacquer case with Chinese motifs



Nor would it be possible to imagine any more beautiful and homelike apartment than one of the many splendid panelled rooms of Stuart times which have been brought in their entirety from old English homes to find their ultimate resting place in the New World. And so perfectly have these been replaced by our architects in our modern mansions and so meticulously have even the most minor details been observed in the selection of the furniture accompanying these rooms, that in most instances it is possible to imagine that the original room has been transported across the Atlantic. And in many of these too it is not unusual to find the use of old silver candlesticks and wall sconces which when alight and combining their wavering shadows with those from the large open fireplace further add to the alluring fantasies.

Of Puritan or Cromwellian few pieces have survived, nor was it until the Restoration of the monarchy in 1660 that we find the inception of those styles which Charles the Second brought to England from France. Then it was that the former plain baluster chairs were replaced with those ornate conceptions which show a decided Spanish inspiration in the use of elaborately carved backs and under stretchers. And a further result of this Iberian influence is evident on some examples in the addition of the English crown as a centre motif to the carved front stretcher. But while as we have said, perhaps the majority of the pieces of this period are inappropriate for other than large panelled rooms and halls, there are nevertheless certain others which add considerable charm to a modern home. This particularly applies to the upholstered stools and benches which are a relic of the times when chairs were few and reserved only for the master of the house or his principal guests, the remainder of the household being seated on stools. For in early times, as that in the master's room was the only comfortable bed in the home, so was his importance marked by his precedence in the use of a chair, which custom prevailed at one time in our own country.



With the arrival of William of Orange, En lish furniture underwent another distinct a

materic change and one which later d the foundation for the beautiful rniture of the following century, which seek today. For even if for some time e English craftsmen resisted the infil- ation of the Dutch forms, these were entually adopted and impressed them- ves upon the woodwork. And so deeply l these imported styles influence the binet-making craft that they are trace- le throughout the works of the many signers until the coming of the neo- ssic introduced by Robert Adam. Nor is the Dutch the only source of in- iration, for with the revocation of the dict of Nantes in 1685 a large number Huguenot craftsmen fled to England d it is not uncommon to find traces French influence combined with the re pronounced Dutch.

Largely due to the interest displayed Queen Mary an entire change of rniture styles appears at this time. place of the former heavy designs



A corner of a New York drawing room showing one of a pair of late 18th century satinwood inlaid tables, a mahogany tripod stand and a fine lacquer cabinet all of which combine beautifully

we find the introduction of the cabriole supports to seats with the hoof, ball and claw, and even the Spanish scroll terminal feet. The latter derived from the Netherlands during the time that country was under the dominion of the Spanish Empire, but obviously when it was brought to England it had assumed those modifications implanted upon it by the Dutch. Other indications of the William and Mary epoch are the octagonal and square legs and the use of the shell ornament, this motif also of Spanish provenance, being the emblem used by the pilgrims to the shrine of St. James at Compostella.

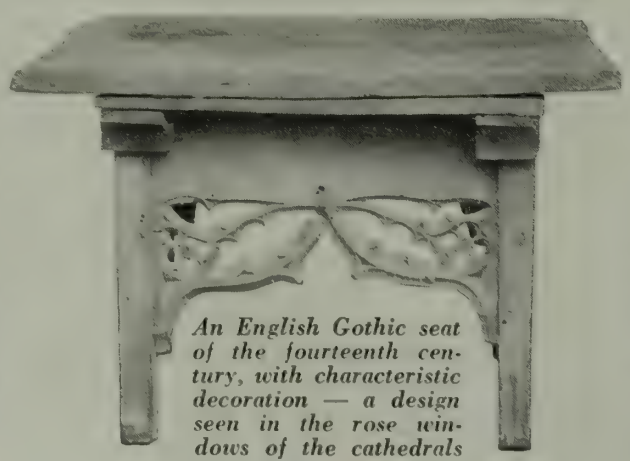
This shell, which was adopted by American cabinet-makers in various fan-like forms, carried over to the following period during which perhaps it became even more prolific when it is found applied to the knee of a cabriole leg. But while the furniture of Queen Anne's reign has retained a separate designation,

In this room in a Connecticut house Elizabethan panelling has been used, and a magnificent Court cupboard of the same period. The chair and settee covered in needlepoint are of a later date



re now appear those more graceful and ter pieces, which although rare actu- represent the era to which our present interest in English furniture may be directed. In addition to the greater beau- of the furniture its adaptability with that ter periods is the more pronounced in that nut commenced to replace the traditional . Nor is the furniture of the William and y period difficult to identify, bearing as oes characteristics peculiar to itself and inct from those of other epochs. The out- ding motifs of course are the inverted pet and cup leg with the carved bun feet serpentine understretchers. These appear lly in connection with tables and wall es which were raised on stands. And the style is familiar to us in the highboys other wall pieces later produced by cer- of our own native craftsmen.

Equally noticeable changes are not at first so apparent in the chairs, which retained much that was reminiscent of the previous reign. As the Dutch influence asserted itself however



An English Gothic seat of the fourteenth century, with characteristic decoration — a design seen in the rose windows of the cathedrals of the times

actually it shows much inter-relationship with that of the early Georgian era and which begins with the styles designed by Chippendale. By the time Anne had ascended the throne, walnut had almost entirely superseded oak as the medium for furniture and although for a time evidences remain of the William and Mary influence, it was not long before this was entirely eliminated by the various evolutions which were adopted early in the first decade of the eighteenth century. And with the arrival of these, dates our more active interest in the acquisition of English furniture: for if examples of the earlier part of that century are becoming increasingly difficult to procure, they nevertheless offer much attraction from their historical as for their utilitarian aspect.

While it must be admitted that the Queen Anne furniture was evolved largely from

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Decorative Chinese Tiles and Porcelains

Chinese Tiles Such as are Made Today Came into Use in the East 400 B. C. There is but little Change in Appearance and Quality

By GEORGE SCHULEIN

THE architecture of China is one of the first characteristics of that ancient country to claim the attention of the visitor. The steep roofs with their curving lines and overhanging eaves, their variegated tiles used both structurally and for ornament, the apparently over-decorated appearance of the whole, are not accidents or the result of the mere whims of the builders. They have a much deeper meaning that is full of interest.

The architecture of China has been influenced mainly by two things—the climate and the intensely religious (or superstitious) tendency of the people.



The beautiful arch in Yen-Chau is built of wood, elaborately and artistically carved. The steep roofs with their curving lines and overhanging eaves are covered with green glazed tiles and decorated with yellow, green and blue glazed emblems

The tremendous rainfall, the intense heat, the devastating storms with the dreaded lightning, all help to center importance on the roof, demanding that it be steep and substantial as well.

The Chinese believe in plenty of fresh air, as shown by the fact that so much open work appears in the walls of their structures, and a large hall surrounded by smaller rooms comprises the dwelling. This would seem to account, in turn, for the great overhang of the cornices which help to keep out the rain, giving added protection to the interior.

Since the Chinese attempt to beautify everything they possess, it is easy to see why curved lines have been used so liberally in what otherwise would have been apparently top-heavy and uninteresting roofs.

The historic building material is wood, once plentiful but now growing scarce, as its natural rich forests of teak, camphor-wood and other fine trees are becoming sadly depleted.

Originally, wooden shingles were in general use, but these were superseded by tiles about 400 B. C. as nearly as can be judged. Decorated and inscribed tiles of the Han period about 200 B. C. have been found and it seems safe to assume that plain tiles had been in use at a much earlier date. Glazed tiles and glazed bricks appeared during the late Han period, probably about 100 A. D.

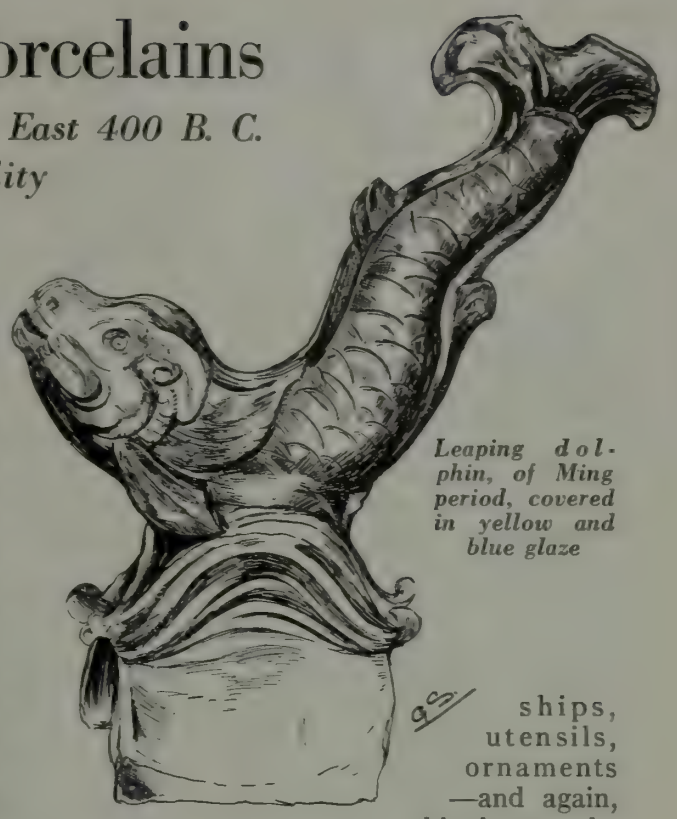
Due to the fact that the earliest structures were built entirely of wood, little of them has been preserved except from the Ming period. Earlier relics are mostly models of houses found in graves; for the Chinese not only buried personal treasures with the dead, as did the Egyptians and other early peoples, but they also buried miniature models of the houses and temples etc., that the departed might have everything for his eternal comfort.

In Chinese building, the roof is considered of so much importance that wells and even gateways and other entrances are roofed. Like other ancient, as well as many modern peoples, the Chinese erected numerous triumphal arches commemorating the deeds of their heroes.

The religion of the Chinese permeates the fabric of life and dictates many of the forms and colors used in building. Since there are so many gods to be propitiated, so many evil spirits from which protection is sought the roof of the house becomes a double protection. First against the elements and second against evil spirits; for upon the roof is displayed a great array of images to ward off demons and to pacify the gods of rain, sun, lightning, etc. With the same thought the people in the Tyrol paint the Holy Florian, the protector against fire, upon the walls of a building and put saints on the roof.

In the African Congo the natives make offerings to the Sun God, Rain God, etc., in the same manner as the Chinese; but, for that matter, all primitive peoples have had their gods of the elements.

All China is colorful —buildings, apparel, ships, utensils, ornaments —and again, this is not the result of chance, for color as used by the Celestial has a definite meaning quite apart from its pleasing effect upon the eye. A few words concerning the meaning of the various colors may not be amiss.



Leaping dolphin, of Ming period, covered in yellow and blue glaze

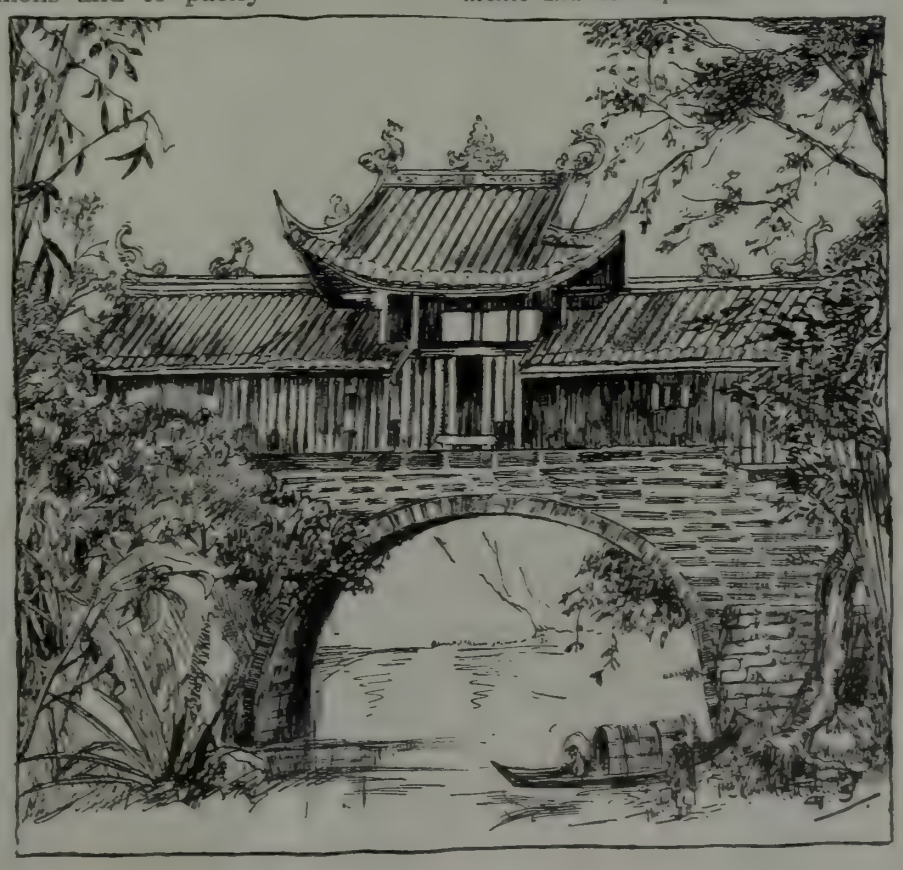
Yellow expresses the thought of power, grandeur, riches. It is the color used by the emperor and the royal family. Therefore the roofs of the royal palaces are mostly decorated in yellow tiles, some with blue and green interspersed; for blue and green symbolize everlasting peace. The temple for Preserving Peace is roofed with blue tiles. Sacrificial bowls and other utensils are blue and the worshippers dress in blue.

Red is the symbol of happiness as well as longevity and is thought to be very powerful in keeping away evil spirits; hence it is freely used on all festive occasions.

Black represents the destroyer, the exterminator. For this reason the horses of the depicted military heroes are glazed in black to help, by their mysterious and most sombre tone, in the destruction of their enemies.

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An old bridge built in the 15th century of dark wood; the roof is covered with red tiles and decorated with green, yellow and blue glazed foodogs, dolphins and other protectors against ravaging elements and evil spirits



A Country Home Refashioned in the Spanish Manner

An Antique Italian Doorway and a Fireplace After One in the Doge's Palace in Venice are at Home Among Spanish and Italian Furnishings

By AMELIA WINGAGE

Rosario Candela, Architect

Photographs by Amemiya

THE adventure of refashioning an old house is frequently more interesting and satisfying than building completely anew. A dwelling that has been lived in for generations possesses an atmosphere of friendliness and vitality which no new house can have. When remodelling is done successfully, this essential quality is retained and intensified through the correction of architectural lines and the installation of harmonious furnishings. In the home of Michael E. Paterno, Esq., at Irvington, New York, this has been accomplished with discrimination. Through the vision of the architect, Mr. Rosario Candela, a Victorian house of excellent construction but architectural mediocrity was converted into a colorful Spanish dwelling. Though modern in every comfort and device, it bears that atmosphere of invitation and friendliness which is characteristic of only long-lived-in houses and which is especially difficult of accomplishment in formal homes.

The first problem in remodelling is always that of seeing through the superfluities and irrelevancies of the building to the sound architectural form beneath. The style of architecture to be adopted in this case was indicated by the original roof lines, for in spite of the unsightly overhang and ornate bracket supports, there was discernible the flat slant typical of Spanish buildings. As a first step towards a pleasing exterior, therefore, five feet of the overhang of the roof and the jig-saw supports were cut off. Proceeding further in the process of elimination, the porches and windows were deprived of their Victorian frippery, the porch railings were removed, and all superfluous moldings and woodwork were deleted. The negative steps having been taken, actual construction began. The openings were drawn into definite architectural forms with rounded or squared heads, the porch columns were built up to a sturdy and substantial size, and the whole exterior, including window and door trims, was covered with a golden yellow stucco. This was applied with a spontaneous and natural deftness which resulted in a pleasant irregularity of texture and not in the consciously crude and affected surface seen in many modern buildings of Spanish type. The roof was laid with Spanish tapered tiles varying in color from a deep violet to a pale red,—a lovely combination with the yellow of the walls. At the upper windows, semicircular awnings bearing wide red and yellow stripes were hung above simple wrought iron balconies with gracefully curved supports. Leaders, or drain pipes, of copper which were treated with an acid bath to hasten the acquisition of the patina of age, marked the angles of the walls with a line of green. Further to emphasize the Spanish feeling, the floor of the porch at the side of the house was laid with red tiles joined with biscuit-toned cement and was extended out under the trees to form a broad terrace. At one end of the house a classic, open-roofed solarium was erected. This was made of brick with formal col-

Heavy red tiles laid in biscuit-colored cement form the floors of the porches and are extended out under the trees into a broad terrace



Below—An original antique seventeenth century doorway brought from Italy forms the entrance from dining room to living room. The design is in dull gold on a dark green background

Below—The arched openings between hall and living room are supported by columns of breche-violet marble from France





umns, and round-headed openings in the walls which frame delightful views of the surrounding country. In time the walls of this charming and useful room will be completely concealed by ivy and flowering vines. A wrought iron gate in one wall opens onto a bricked stairway which leads through a Spanish iron arch into the large formal garden. The tall luxuriant trees which surrounded the house were supplemented with a landscape garden of Italian cypresses and shrubs of varied, dark greens. The result of all these modifications



Left—A bricked stairway leads down through a wrought iron arch to the large formal garden

Below—Wrought iron balconies and awnings of wide yellow and red stripes contribute to the vivid contrasts and color of the exterior



and constructions is an exterior composition of dignified organization, defined in bold strokes. The fascination of brilliant color is given further interest by the varied shadows of the trees, the soft light reflected on the walls through the awnings, and the pencilled underscoring of wrought iron.

The interior of the house is equally interesting and of decided architectural distinction. Three high, spacious rooms were joined by means of arched openings let into the thick walls. The exposed beams of the ceilings in the living room and hall were stripped of their disfiguring moldings and covered by an unusual method with an Italian geometrical decoration in red and blue on a background of dull gold. The artist, Mr. William F. Schilich, applied the design on fine canvas, after which it was secured to the ceiling beams. The ceiling of the dining room in carved caisson or coffered style was made of duretta, in duplication of an original Spanish ceiling in the possession of the architect. To afford optical balance and support of these splendid ornamental ceilings, dark, heavy floors were essential. These were constructed of magnificent teak planks from imported from France and is of a dark purple in color, delicately varied in texture and tone. The capitals of the same material were carved here from Italian-esque designs. Of particular interest is the original antique, polychromed doorway of magnificent baroque design brought from Italy which forms the entrance from the living room to the dining room. The background is a dull green with the involved seventeenth century carving done in dull gold. To complete its effectiveness, a wrought iron gate of harmonizing tracery was installed. This was specially made as were the graceful wrought iron lighting fixtures of Spanish design throughout the house.

Another unusual architectural feature is the stone fireplace in the living room which is a copy of one in the Doge's Palace in Venice. Small carved columns support the heavily carved frieze of the slanting hood which extends to the ceiling. The briquette hearth and lining of herring-bone pattern and the raised curb were carefully laid after the original design.

Naturally the furnishings of these stately rooms were chosen to complement the architectural scheme. The vivid contrasts and color which characterize the Spanish interior and modern comfort were achieved by the use of chests, tables, and chairs of waxed walnut used in conjunction with cabinets of red lacquer, tables with wrought iron underbracing and overstuffed chairs upholstered in a wide striped damask in green and gold, and in a Portugese linen. Hangings of a vibrant red damask of Byzantine design complete the decoration of these imposing and vivacious apartments.

These interiors—as all interiors in which the Spanish influence is predominant—have a certain Oriental quality, due to the fact that the centuries during which the Moors occupied Spain have left their stamp on the furniture, the ironwork, tapestries and ornaments of that country. Particularly is this influence felt in the rugs and tooled leather. There are some fine examples of these artistic achievements in the Paterno home, as well as several splendid Spanish antiques, notably a beautiful vargueño. The vargueño is the most distinctive piece of Spanish furniture. Like the two story cabinets or highboys of other countries, it was a development from the chest. In the fifteenth century, when French Gothic influence was still dominant, small chests and cabinets, made

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Ornamental Ceilings in Right Environment

Various Traditional Designs Suggest Their Decorative Importance for the Modern Home

By DOROTHY BENT

THE uninterrupted expanse of plain plaster or wall paper which constitutes the usual modern ceiling is inexcusably banal and uninteresting. Nevertheless so widespread is the construction of this type of ceiling today that many persons take them quite for granted and are seemingly completely oblivious to the fact that the ceiling as well as the floors and walls of a room may be decorative and beautiful. Traditional architecture has presented us with scores of fascinating designs for ceilings, any one of which when installed in a room of the proper proportions, at once creates an atmosphere of dignity and charm. The furnishings in such a room are necessarily simplified because the ceiling is a decoration in itself, with the result that the room pleasingly assumes character and individuality. Because of this quality, the decorative ceiling is receiving increased approbation.

Below—Few ceilings are as delightful as the parge ceilings of sixteenth century England. Fine example of this work is given below in a library decorated by P. W. French & Co.



Below—Thisunusually beautiful ceiling is made of plaster, cunningly contrived to look exactly like old carved oak panels. It is particularly effective when used with plain plaster walls, wrought iron and heavy oak or walnut. Courtesy of Jacobson Mantle & Ornament Co.

From earliest times, the ceiling has been the subject of the architect, painter, and craftsman. Pictorial ceilings were widely used by the Egyptians and Babylonians, and those created by the Greeks and Romans furnished the inspiration for the monumental, painted ceilings of the Renaissance in Europe. In Italy this tempera painting of sharp delineation, brilliant color and deep perspective was made

Below—Ceiling of robin's egg blue at outer edge shading up to midnight blue. Beams of antiqued California fir, decorated by Vincent Maragliotti. The beams are decorated with a design colored to blend with the rug, the squares in the rug being ocean green with yellow background, dotted with Venetian red





more luminous and lasting by the use of oil varnish. Rivalling it in popularity was fresco painting which, done on fresh plaster, required the most definite and dexterous touch. This type of ceiling was developed to the highest state of proficiency by Raphael and Michael Angelo, whose ceilings remain today the apogee of this particular type of ceiling decoration. The monumental rooms of neo-classic times necessitated decorative schemes of the utmost grandeur, and if in some instances the individual paintings seem too compelling in interest, they are usually unified into the whole by the strength and magnificence of the architectural composition. Fortunately, there are today a number of artists of sufficient skill and vision to utilize this process of decoration, and with the contemporary interest in Italian architecture, many magnificent ceilings of this type are being made. For two-storied rooms in the Italian manner, they are the supreme decoration, for they are as important, stately and sumptuous as the architectural conception demands.

The daring color schemes used in the painted Spanish ceilings of the fifteenth and sixteenth centuries are admirable for use today in modern interiors which riot in pure colors as well as in the many houses constructed after the manner of old Spain. Spanish cedar, a wood resembling our common pine but more reddish in color, was fabricated by Moorish craftsmen under Christian rule into rough



For monumental rooms in the Italian manner, the frescoed pictorial ceiling is the supreme decoration. The salon of Benjamin Wood, Esq., William Lawrence Bottomley, Architect. Photograph by S. H. Gottscho

oughs of somewhat crude car-
ntry, which were nailed to the
iling, banded with moldings,
d covered with painted orna-
entation. This Mudejar design
is largely geometrical in form,
livened with conventionalized
ant, animal and bird forms,—
e Moslem religion forbidding
e use of the human form in
coration. The minuteness of the
tterns suggests that the inspira-
on originally derived from
rsian illuminations or from the
sign of Byzantine stuffs with
eir delightful, two-dimensional
coration. The effect of the ceil-
gs is, in fact, quite Asiatic. The
od of the cedar was either oiled
d left as a background, or was
mpletely overpainted and then
corated in a design of bright
ds, yellows, and greens, exe-
ted without modelling or per-
ective. The bizarre effect was
tensified by outlines of black
d white or gold about each
rm. Some apartments, the ceil-
gs of which were dazzlingly covered with
d and gold, were furnished with red lac-
er furniture after Oriental models, the
flections from which enlivened the white
aster of the walls. In Catalonia, walls were
metimes canary yellow, salmon, or white,
d the ceilings ultramarine with stencilled
otifs of black or white. In Andalusia,
ilings of black, grey, and gold made a less
illiant but equally rich contrast with the



The comfortable living room in the home of Mr. J. L. P. Van Meter at Pelham is fittingly crowned with a timbered ceiling. F. Albert Hunt & Edwin Kline, Architects



Right—In the home of Mr. R. V. Jones at Bronxville, is a ceiling of exposed joists and beams. Lewis Bowman, Architect



Finely wrought bands of ornamental plaster work embellish this coved ceiling in Mr. Van Meter's dining room

te plaster walls. During the sixteenth cen-
y, hexagonal coffering was adopted from
y, but was given a distinctly Spanish inter-
tation by the application of a continuous
metrical decoration in bright colors.
Gothic ceilings reached a splendid develop-
nt in England, where timber construction
s popular and persistent. Tall rooms of today may be fittingly crowned with a ceiling of open beams and joists, which may either be painted or simply oiled. In rooms of lower height, a similar exposed-beam ceiling may be used effectively, the boards of the ceiling forming the floor of the room above. This is perhaps the simplest type of ceiling to be found and is particularly appealing because of its structural sincerity and picturesque appearance. The ribs of groined or timbered ceilings may be supported according to traditional usage under the Tudors and Stuarts, with corbels of Gothic foliage, tracery or gargoyle grotesques,—which may be amusingly satiric of the members of the family group. Norman ceilings were decorated frequently in deep, full colors in red, blue, black, white, and gold, with vivid contrasts and bold design,—a tradition full of suggestions for modern ceiling treatment.

The parge ceilings of sixteenth century England are among the most pleasant originations in the whole field of English decoration. Plaster had from early times been used in the exterior construction of English timbered houses and was gradually developed for use in interior embellishment. The guild of pargeters (craftsmen plasterers), was granted a charter by Henry VIII, who also encouraged the craft by bringing the famous Penni brothers from Italy to decorate his Palace of Nonsuch. However, the designs and the craft were already so highly developed in England that the Renaissance influence was apparently ineffectual at that time, for the beauty of Tudor ceilings remained distinctly

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The Grace of Wrought Iron in Stair Rails

The Decorative Effect of Wrought Iron for Newel Post Ornaments or Lighting Fixtures, Can Hardly Be Surpassed When It Is Worked by the Cunning Fingers of Master Craftsmen

Right—The shining black of the wrought iron handrail on the curving staircase of a villa in Milan provides exactly the right note of emphasis in a hall the walls of which are a soft ivory, the stairs themselves of white marble. On either side of the delicate mural in the oval frame is a decorative wall bracket of the same metal. These designs took first prize in the 1926 International Decorative Exposition in Milan. Carlo Rizzarda, Designer



Below—For a house of Spanish design, nothing is more appropriate than wrought iron fixtures. In the railing shown here, designed by Carlo Rizzarda, the motifs are farmyard birds, the cocky sparrow, the rooster and the hen. The torchere which stands in the corner of the hall is a copy of an old Spanish lamp





What could be more delightful as an ornament for a newel post than this fighting cock of wrought iron who seems to stand and challenge all comers? It captured the first prize at the Paris Exposition of Decorative Arts. Alessandro Mazzucotelli, Designer

Photographs by courtesy of Frank Scalamandre



For a dignified staircase in an elegant house, nothing is more appropriate and decorative than a railing of heavy wrought iron combined with a base of Carrara marble, such as this staircase in a beautiful house in Milan. Carlo Rizzarda, Designer

History of New York in Etchings

High Lights of a Great City's Landmarks

By JENNIE LIND LEVY

Etchings Courtesy of the New York Graphic Society



New York 1650. One of the four windmills mentioned in the records of the day is shown in the foreground

LIMNED delicately as Memory's own tracings, with the infinite subtlety of line and shadow which the mind's eye sketches in dear recalling, what better than etching could express the humorous quaintness that was Old New York, the colossal tenderness—concealing power that is Manhattan today?

It seems above all others the medium fitted to incarnate that kindly immutability, like humor-lines flanking a tight-lipped smile, that emanated from New Amsterdam. It can catch with its own aptitude for mass impression formed of infinitesimal perfection of detail that heaped up grandeur, shyly masking a certain sentimentality, that is the metropolis.

These things diffuse with almost uncanny force from the prints of Anton Schutz, a young artist whose name has within three years soared from the pit of obscurity to a high altitude in the American art world. A disciple of Joseph Pennell, Schutz is one of the first exponents of the renaissance of graphic art in America which the master sponsored.

The individuality of his style as well as the quality of his craftsmanship has won him recognition from high sources in an amazingly short career. With a mellow sympathy oddly combined with a stern purity of technique, expressive of that composite exhalation of many commonnesses which makes a person or a place uncommon.

A view of New Amsterdam in 1650 introduces us to a ragged coast patrolled by a not very formidable fortress which the Dutch colonists had built to shield themselves from the ferocity of the Indians and the avarice of explorers from other European countries. in the immediate foreground, just in front of the windmill. They touch the fence, the mill and the moored ship at odd points, in a peculiar crescendo of intensity.

In one whose interests are historical, the scene evokes a train of kindred reflections of the characters and events of the period. The choleric and overbearing Peter Stuyvesant had come three years before to plunge the colony into chaos and bloodshed thru arrogance and hastiness in dealing with the Indians. But Fort Amsterdam in his day was frequently the scene of quaint festivities. And within its enclosure was the Old Dutch Church, an extravagant concession to the vanity of Stuyvesant which caused open dissension in the ranks of the decently frugal Netherlanders.



New York 1675. The harbor was full of rocks and the seas around the city uncharted so that wrecks were not uncommon. At the left is the Dutch church

The picture somehow suggests that it caught the scene at a climactic moment, when it was about to round the corner between two epochs. There is a vague foretelling of suppressed power about to be let loose upon the world. For 1650, when the village of New Amsterdam became a city amid the unrestrained rejoicing of the populace, was in truth the beginning of a new life of growth and forward-pushing force for the little Dutch town.

It was in 1667 that Peter Stuyvesant surrendered to the forces of the Duke of York. After the colony had been reconquered by the Dutch, it was finally ceded to the English, and the next scene, in 1675, shows a bustling little city growing up around the old fort.

The fort is in the middle ground. In the background is South Street, beginning to develop as a harbor. Lightly sketched is the Shveynge, (sheath of wood), the wooden wall which was the first attempt to improve the coast land. In the foreground, the shadow centers on a ruined ship hulk adrift on a jagged shoal. The words "Brittanica—London" are printed on the poor wreck's face. Its tilt conveys the usual impression of dismal grief associated with ruined ships. A sea-gull wings



New York 1690. In this etching of Coenties Slip, the open house at the left is the first Stock Exchange which was also a slave market. At the right is the first City Hall

he catches in a characteristic way the "personality" of the scene.

New York from the earliest days of his career as an ambitious young student in the Rhineland fired his imagination as a subject peculiarly suited to his talent and tastes. A group of his etchings shown at the New York Graphic Society acquaints us graphically with the city from the days of Peter Minuit's compatriots to the present time. It is especially Fort Amsterdam is sketched rather lightly, however, in the middle ground of the picture. On a point of land in the foreground is one of the four windmills mentioned in the history of this period. Moored near the mill is a long-bowed ship.

Consummate art is in the exquisite detail of the picture. Little things you didn't grasp at first glance continue to pop out at you. Men with packs are traveling up the ship's gangplank to stow cargo. Two black lines with upright blottings about them prove to be Indian canoes loaded with feathered braves. Frowzy twigs and grasses cling to the rocks at the water's edge.

Light coming from the east throws shadows obliquely in a line glancing just off the right side of the beholder's head as he stands squarely in front of the picture. The shadows fall athwart a log fence



Wall Street, 1788. The building shown here is the City Hall of that day, and at the left is old Trinity Church

above the broken skeleton and the emptiness of its cabin breathes through the windows a certain grey breath of desolation.

Here Schutz' interesting technique of striking contrast between heavy shading of a certain spot in the foreground and the hazily suggested background is especially intriguing to the adventurous eye. Broken shadows touch the hulk on the rocks. Black surfaces mingle with light ones in an effect somehow humorously derisive of the mournfulness of the wreck.

"New York in 1690" shows Coenties Slip. An open pavilion at the left, the first stock exchange, was also used as a slave market. At the right is a slope-roofed building with three gables and a bell-tower. This is the Stadthuys, the first City Hall. It stood at 71-73 Pearl Street. New York in 1690 was a thriving metropolis of 4400, solidly built south of Wall Street. It was already a well-established commercial port, and the picture shows the first pier, with coast and river ships moored nearby.

A view of Wall Street in 1788 brings us to the days of Washington. It shows the City Hall, or Federal Hall as it was then called, where Washington was inaugurated. It stood



City Hall 1810. The building still stands but powerful skyscrapers have taken the place of the alley trees

Broadway Bridge, in 1870, was New York's first attempt at a solution of the traffic problem. It was a small elevated platform which spanned the street near St. Paul's Cathedral.

The contrast between the views of Manhattan of 1927 and the $20 purchase of Mynheer Minuit some centuries ago strikes the onlooker with the inevitable sense of the supernatural. We see the concentrated financial power of the world in a view of the financial district, with the New York Stock Exchange, the Bankers Trust Building, the Hanover Bank Building and the Equitable Trust in a hierarchy of gigantic force. And here again the artist has caught in his own way the peculiar essence of character.

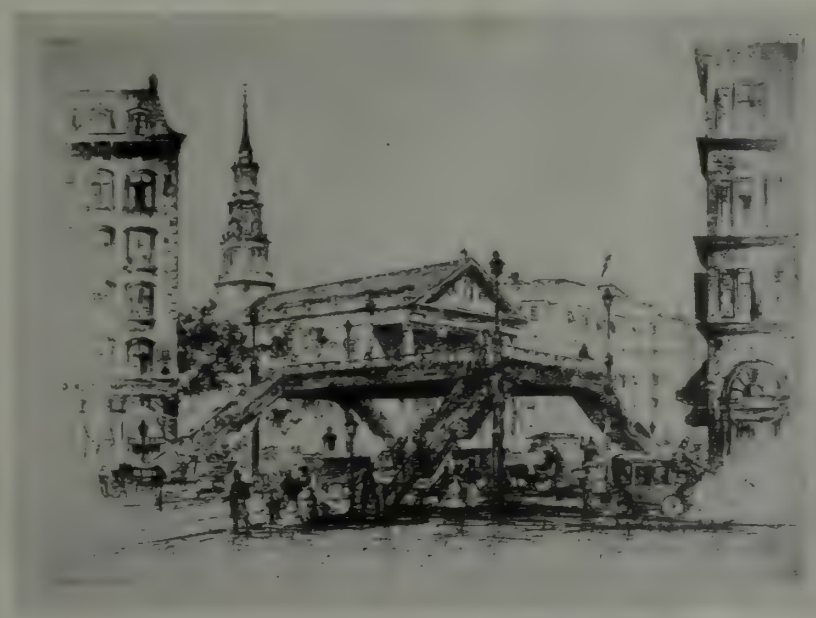
To properly climax the series, there is a view of New York seen from Brooklyn Heights which encompasses all the other points treated in detail in the pictorial history of Manhattan's rise. The overwhelming view of the sky-



South Street 1835. The main harbor line of New York. The famous clipper ships overreached nearly to the houses

in the present place of the U. S. Sub-Treasury. At the left is seen the spire of Old Trinity Church, which was demolished in 1839 to be replaced by the present building. On Wall Street in these days walked the pride and beauty of the land, as well as the controllers of its destiny. It was to Old New York what Fifth Avenue is to the city now. Alexander Hamilton lived at the corner of Wall and Broad Streets, and his famous rival, Aaron Burr, lived only a few blocks away, on Nassau.

A picture of City Hall in 1810 shows through a graceful arch formed by two spreading trees the present building in an entirely different setting from that with which we are familiar. A view of South Street in 1835 shows the American clipper ships reaching their bows over the streets almost to the houses. The picturesque Barge Office in 1850, with Castle Garden in the back, brings sentimental reminiscences of many picturesque characters. Here Jenny Lind gave her first concert, and here Lafayette was welcomed on his return to America.



Broadway Bridge 1870. Here was New York's first attempt to solve the traffic problem. St. Paul's Church is seen in the background

line is treated with a light touch exquisitely conveying massiveness.

Years past, in the world creative, color held sway. There was beauty transferred to the framed square, there were blues serene, there were creamy cloudlets, there were riotous reds, greens, browns of gypsy giddiness.

Today a constantly widening area of that world is claimed by a new beauty—a gossamer beauty of line and form, of infinitely subtle nuances of light and shade.

A three-fold art, an expression that is in almost equal proportion art, science and mechanical craftsmanship, an art these many days languishing in retirement near oblivion, is this hour claiming its former recognition in the consciousness of the cognoscenti.

Etching is that eminent member of the group called "graphic". These days you are seeing more and more wall space in regular and special galleries devoted to these latter-day developments of a little game started by a careless goldsmith and a blot of ink. More and more the attention of critics and collectors is turning toward certain exquisite flora of the hothouse nurture of that little wild seed. The result is of widespread interest.



Barge office 1850. In the background is Castle Garden, the "Ellis Island" of past days, later an opera house where Jenny Lind sang

In America, the soul of this renaissance was, until a year ago, to be found in a class in the Art Students League, where Joseph Pennell nourished with tenderness the seedling dear to his heart.

At his side, stood a young Elisha who in all probability will inherit his mantle. This is Anton Schutz, Pennell's protégé from the Rhineland.

Here is a young artist with a sensational story. Three years have led him over a length of road usually traversible in twenty. In the thirty-some months since he arrived in New York and promptly captured Pennell, he has bridged the gulf between an unknown struggler and an artist whose *œuvre* is bringing him the recognition and universal admiration of America's art world.

Numerous other prints besides the historical group herein described have called the attention of critics to the singular combination of melting sympathy with fineness and virility which marks his work.

The young man from the Rhineland is an enthusiast on phases of his art other

(Continued on page 112)



With only the small nucleus of an Early Revolutionary relic owned by Mrs. C. J. Goulden in the little old town of Riverbank between Stamford and Greenwich, Mr. Breed, architect of the restoration, has skilfully adapted the new work in the spirit of the Colonial original

The Small House on the Large Estate

The Showy Residence of Continental Origin is Today Being Rapidly Replaced by Luxurious Small Houses of the Early American Type of which this New Home in Connecticut is a Beguiling Example

F. Nelson Breed, Architect

By JANET HOWISON MARSH

Photographs by Amemiya

THE growing popularity of the small house on the large estate is an interesting phase of home building that has come about largely in response to the demand of those who prefer simple home comforts to extensive entertaining with a corresponding desire for the privacy that is no longer possible in a great cosmopolitan center like New York. These alluring white clapboarded cottages, as most of them are, may be found in almost any direction from town but more especially in near-by Connecticut where, nestling among the low lying hills of this delectable region, they form an integral part of the landscape.

The lure of one such demure small dwelling in the little forgotten town of Riverbank, between Stamford and Greenwich, has attracted scores of home seekers by its human appeal. Owned and occupied by Mrs. C. J. Goulden, it fills the rôle of both city and country residence for, though but little more than an hour from town by train and less than half the time by motor, it is as secluded as if in the heart of the Berkshire Hills.

Low and rambling, the house stretches in leisurely fashion over the site as though geographical barriers were non-existent, as indeed it happens in this instance, since the estate covers 71 acres of the most fruitful farming country in the state. Distinctly Colonial in feeling, it looks out upon a typically New England landscape of rolling meadow lands, gently undulating hills and wooded areas that, in spots, are almost a wilderness.

Marked by such Colonial incidents as graceful roof rails, quaint dormers, wide siding and solid wood shutters, yet the house has a distinctive character of its own. For, embodied in the general scheme are such modern details as a glass enclosed sun porch, an enticing loggia and a seductive vine clad pergola leading from the breakfast room to the white painted garage, a miniature edition of the house a few rods away.



A loggia in a series of graceful arches, savoring strongly of Spanish feeling, but still in sympathy with the classic Colonial, is a connecting link between the main portion of the house and the guest room ell

The house, as it happens, was designed not only to fit the site but also to meet the individual needs of a family of quiet but essentially artistic tastes who were also lovers of fine horse flesh and who wished to enjoy long rides on their own mounts through the devious paths of their own preserve, an ambition not often achieved by those who live almost within the environs of town.

The actual problem confronting the architect, F. Nelson Breed, of New York, in developing this intriguing small home was to design a modern house about the nucleus of a Revolutionary relic, comprising two rooms and a central chimney on the property, that was to be absolutely up to date in arrangement and equipment, and yet Colonial in character.

But Mr. Breed, being a designer of unusual resource, with a nice feeling for the Colonial and a rare gift for house planning, was able to achieve his ends successfully. Not only did he keep the new work in the spirit of the old but he skilfully introduced an entirely original arrangement of floor space that is as delightful as it is unusual.

So, despite its naïve Colonial exterior, the floor plan of the Goulden house is by no means typical of the style nor is it obvious at a glance. It centers about an open court, enclosing a stretch of green sward in the center of which is an old gnarled apple tree, a remnant of the orchard which, despite the ravages of time, still bears its annual

harvest of luscious fruit. A gay and gaudy garden of old fashioned flowers encloses the fourth side of the square with, on the south, a neat picket fence to tie it to the house.

The house today comprises seven rooms and three baths, with a maids' suite and a servants' dining room. Apart from the arresting charm of the house itself, the circulation of floor space is perhaps the most vital feature, for the difficulty of developing an original arrangement of rooms in a house of moderate size is generally apparent. Mr. Breed, however, evolved a simple practical plan, with both novelty and charm to recommend it. The fact that some of the rooms, notably those in the new part, are on different levels, not only serves to diversify the plan but also affords an atmosphere of cosy seclusion.

The original unit still faces the street, the two rooms on the left which were once the family room and parlor bedroom were converted into the spacious living room, while the former kitchen on the right is now the most adorable of breakfast rooms. Quite naturally, the glory of the old part is the big 16-foot chimney that provides a huge old fashioned fireplace in each of the rooms, with the old time bake ovens, the rows of neat little cupboards and the typical fire utensils of the time.

The tiny entry, common to this type of construction, from which a flight of steep, narrow stairs was wont to rise, is now free from confining partitions allowing easy access to the living quarters. The old stairway, apparently after many migrations, has at last come permanently to reside in one corner of the living room where it wends its way, inconspicuously, to the upper floor.

The ease with which the architect has achieved his ends is everywhere apparent. The dining room, two steps down, an elegant, restful apartment, fits into the plan with quiet



Entirely captivating is this aspect of the Goulden house where the dining room wing and the ell form a triangle enclosing a grass court with flower gardens forming the remaining two sides

harmony, even rhythmic grace, linking itself at the far end with the guest wing and to the east with the service wing without a jarring note. The wall treatment generally has been kept reserved in character, the only architectural embellishments of an outstanding sort being the panelling, flanking the triple group of English casements, the recessed china cupboard at the opposite end dedicated to the owner's fine store of English, Irish and American Colonial glass, and the wainscoting.

The loggia, running the length of the dining room, one of the most interesting features of the design, overlooks the open court and the flower garden beyond by a series of graceful arches. While savoring a bit of Spanish feeling, it still is in close sympathy with the classic severity of the Colonial. Flag paved, it provides a picturesque note and a delectable retreat where tea may be served, as well as supplying an informal link to connect the guest quarters with the house. This plan of isolating the guest rooms has its obvious advantages since it leaves the guests free from the customary restraints of the domestic routine, yet with free access to the family life and the company of their hostess.

Mrs. Goulden, who is herself keenly interested in everything pertaining to the home, even to doing some remodelling on her own account, has introduced only sufficient color into the general scheme to provide a subtle background for her fine collection of early American pine and maple furniture she has been gathering over a term of years. The walls of the main portion, with those of the entry and upper hall are done in a scenic paper in Colonial pattern in soft warm grays, while the plaster walls of other rooms are delicately tinted in soft pastel tones into which the mellow tones of the old furniture melts agreeably.



The main guest room with a few of the many Early American antiques comprised in Mrs. Goulden's collection of rare old pieces of maple and pine

It isn't possible to give an adequate conception of the owner's engaging collection but amongst the number, one must single out her several stretcher tables of maple and the magnificent mahogany dining table that has caused such heart burnings among collectors. The latter, in particular, is the center of attraction. Comprising a circular section divided in the center, with a deep, drop leaved rectangular portion, when placed together it forms a long extension table for formal occasions. It happens, when Mrs. Goulden bought this delightful piece some years before the mad craze for antiques had reached its height, it cost her but $110. Just recently she had an offer of $1200 for it which, though it signifies a measure of its commercial value today, gives the owner

(Continued on page 96)



A model of the remarkable set "A Square in Athens" in which some of the most dramatic action of Eugene O'Neill's play "Lazarus Laughed" occurs

Models for sets and costumes for Eugene O'Neill's "Lazarus Laughed" were all designed by Norman Bel-Geddes

Photographs by Francis Bruguiere

Eugene O'Neill's Dithyrambic "Lazarus Laughed"

A First View of the Foremost American Dramatist's Latest Play, Scheduled for Production in Chicago

By LOUIS KALONYME

WITH his new play "Lazarus Laughed" —still in manuscript and awaiting production in Chicago this autumn —Eugene O'Neill completes the puncturing (begun in his satirical play "Marco Millions") of the critics' legend that he is a sour, humorless and "morbid" prophet of "despair" and "pessimism." For no American, not even Walt Whitman, ever has chanted so affirmative a belief in the eternal laughter of life with such wild purity as O'Neill does in "Lazarus Laughed." Coupled with his "Strange Interludes"—a play in nine acts just concluded in which the technical scope of the novel is, for the first time, successfully bent to dramatic ends—it demonstrates that there is now no theatrical form of which O'Neill is not master.

"Lazarus Laughed," however, is our present subject. It is a spiritually liberating dithyrambic poem in eight movements carved out of laughter. It is the most strangely exhilarating play of our world-without-ideal—a world which worships mimetically the memory of life, of beauty. I use the word "strange" because no one but Eugene O'Neill would have imagined Lazarus, the death's-head of the New Testament, as returned from the grave, a laughing Dionysian: exhilarating, because the song of that Great Laugher is as elemental as the natural laughter of the sun through the cleansing thunder, lightning and rain of an oppressive summer day. It is as though O'Neill, in the face of the oppressive fears men call civilization, had plunged his spirit into the crucible of life's elements, and had emerged with Lazarus as the symbol of men of Man's mighty "Yes!" to life. For when the play has begun and his father proposes a toast "to my son, Lazarus, whom a blessed miracle has brought back from death!" Lazarus, in a great exultant voice, proclaims "There is no Death!"

What Lazarus sings is that there is no death, only Life—the Oneness of Man in the dust. Men die, but Man never dies because he is ever reborn in the dust of men. ". . Once," chants Lazarus of his followers, "as squirming specks we crept from the tides of the sea! Now we return to the sea! Once as quivering flecks of rhythm we beat down from the sun! Now we reenter the sun! Cast aside is our pitiable pretense, our immortal egohood, the holy lantern behind which we cringed in our Fear of the Dark! Flung off is that impudent insult to Life's nobility which gibbers: 'I, this Jew, this Roman, this noble or slave, must survive in my pettiness forever!' Away with such cowardice of spirit! We will to die! We will to change! Laughing we lived with our gift, now with laughter give we back that gift to become again the Essence of the Giver! Dying as man, Man laughs with the Infinite!—'I am the Giver and the Gift! Laughing, I will my own annihilation! Laughing, I give up my life for Life's sake! . . This must Man will as his end and his new beginning! He must conceive and desire his own passing as a mood of eternal laughter! . . . '"

" . . . Men," he sings to Caligula, the dark destructive brother of the Lazarus spiritual symbol, "must learn to live . . Men call Life Death and fear it. They hide from it in horror! Their lives are spent in hiding! They love their lives in hiding! They live their loves in fearing! Their fear becomes their living! Their hate becomes their loving! They worship Life as Death! . . . Before their fear invented death, they knew, but now they have forgotten. They must be taught to laugh again . . . Man must learn to live by laughter!"

It is this song that Lazarus sings to the end of his second life. He sings it to the Jewish and the Nazarene world of the earliest Christian moment, torn by the internecine hatred and torturous doubts the while Jesus is in prison. He sings it to a sterile Greece, feeding upon its memories of Dionysian beauty, contemptuously enslaved by the bloated Rome of Tiberius and Caligula. He sings it to that Rome itself, with its inverted men and women disintegrating in the Nirvana of their perverse lusts. And, finally, he sings it to those dark brothers of the human spirit —Tiberius, who represents the impulse to accept that death in life which is called resignation, and Caligula, who represents the destroying impulse which is afraid to believe in the life impulse, holding pain to be the only truth humanity understands.

As a counterpoint to Lazarus' song of laughter, O'Neill has composed a transcendent theatrical score of the movement of men's lives in Jerusalem, Greece and Rome in the opening years of the first century of Christ, which calls for a creative fusion of the arts of dancing and poetry and music—gradually estranged since the death of the Dionysian rites.

It calls for group dancing—joyous country dances bestially parodied by blood-lusting mobs until they become fearsome dances of death—which only the genius of an Angna Enters, our great mime and dancer, could creatively comprehend. It calls for music which only an inspired conspiracy of Wagner, Richard Strauss, Stravinsky and Beethoven, quickened by pinches of Varese and Aaron Copland, could compose. (Incidentally, "Lazarus Laughed" is an inevitable plus-perfect libretto for an opera score—if one may hint to Mr. Otto Kahn.) It calls for sculpture—in the masks of the choruses, crowds and protagonists—only a Maillol and a Gaston Lachaise could create: for O'Neill arbitrarily subdivides humanity into seven ages of life and seven types of general human character and the resultant multiplication produces exactly forty-nine different examples of *homo sapiens*. It calls for stage architecture which will illustrate the poverty and unrest of the Bethany countryside, the Doric memories of Greece in an ancient Greek temple façade, the weight of an old Roman temple, the orgiastic splendors of Tiberius' banquet hall, the unleashed madness in a Roman amphi-



Norman Bel-Geddes has designed this magnificent Eastern costume for the Biblical hero of O'Neill's play

theatre—a task Norman Bel-Geddes has set himself. And, finally, it calls for a Lazarus who could be acted and sung only by Feodor Chaliapin.

For, as you will have gathered, whoever plays Lazarus must know how to laugh affirmatively. It must be laughter unshaded by tears and doubts, laughter which makes all who hear it laugh too. And Lazarus alone in this play wears no mask. In fact, so ideal is the nature created by O'Neill for Lazarus that you see him not as the name resurrected from St. John's account in the New Testament but as a symbolical flame in which Man is constantly tending toward rebirth—as from scene to scene, Lazarus grows visually younger.

I have described "Lazarus Laughed" as being dithyrambic. I have used that Greek word only to indicate the Dionysian impulse in the symbolical figure Lazarus, and also to indicate that O'Neill's play, like the dithyramb, is neither tragedy nor comedy. The songs of Lazarus are Dionysian in their ecstacies, but not in their sentiment. O'Neill has not written a "classic" Greek play. His is a classic modern play—as modern as the sun. It is a play of our time, one answer to our hopes, discontents, sterilities.

It is a play of our world—for our world—that O'Neill has written. Out of the New Testament's Lazarus story, O'Neill has reconstructed the earliest Christian moment in the decadent worlds of Jerusalem, Greece and Rome as a mirror of our moment. Lazarus' exhortation to the men of that world to remember laughter—to let the Man in them get drunk on life—is as applicable now as it was then.

It is truly a living fable that O'Neill has mined from the meager lines of St. John. All John actually recounts, you remember, is that Jesus loved Lazarus and his sisters, Mary and Martha. What nature of man Lazarus is, St. John does not indicate. We are told only that Jesus came to Bethany when he *knew* that Lazarus was dead although He had been told only that Lazarus was sick. And then that "Jesus wept!" before He cried with a loud voice, 'Lazarus, come forth!' "

Yet out of that brief sentence "Jesus wept!" O'Neill creatively plucked the conclusion that Lazarus laughed—thus his subsequent fable. Otherwise the miracle could have no meaning. The miracle was not that Jesus *could* bring Lazarus back from death but that he brought Lazarus back to *life*. That is the meaning, I believe, to O'Neill of the Lazarus episode. And he is the first so to interpret it. Andreyev, too, considered the rising of Lazarus, but in his story Lazarus rises from the grave a dead man, indifferent to life, a horrible eternal bridegroom of death.

O'Neill, however, sees Lazarus as an eternal bridegroom of life. A pale being, a sad and dreamily impractical failure before death, who returns from the grave a passionate, glowing, godlike son of life—"tall, large-boned and powerful, about fifty years of age, with a mass of gray-black hair and a heavy beard. His face is dark-complected, ruddy and brown, the color of rich earth, upturned by the plough, calm but furrowed deep with a grim fortitude that had never softened into resignation. His forehead is broad and noble, his eyes black and deep-set." He, unlike Andreyev's Lazarus who grew older and more hideous in the sight of men, grows younger as the time of the play proceeds, and whoever looks into his eyes and hears his laughter joins him—all, that is, save his wife Miriam.

When we first see Miriam—in the opening scene, Lazarus' humble home at Bethany—she is a slender, delicate woman of thirty-six dressed in black whose face is half-covered by a mask which leaves the mouth revealed.

"The mask is the pure white of marble; the expression, that of a statue of Woman, her eternal acceptance of the compulsion of motherhood, the inevitable cycle of love, into pain, into joy, into new love, into separation, and pain again and loneliness of age." She ever grows older as Lazarus grows younger, so that when, near the close of the play, she seems to be a bent, white-haired woman over fifty, Lazarus has become a young god of twenty-five. When a piteously confused Caligula asks her why it is he cannot laugh wholeheartedly with Lazarus, Miriam says that she "may not laugh either. My heart remains a little dead with Lazarus in Bethany. The miracle could not revive all his old husband's life in my wife's heart." But even she affirms Lazarus' laughter when she dies.

One thing Lazarus' laughter cannot overcome and that is men's forgetfulness. When men no longer hear Lazarus' laughter, their fear of life returns. It is this fear in Caligula that kills Lazarus.

It is extraordinary how immediately O'Neill establishes the motif of Lazarus and his "Yes!" as a melodic counterpoint to the timorous mutterings in the atmosphere, several hours after the miracle when Jesus has gone away. In the uneasy flurries of exultation and disquiet manifested by Lazarus' overcome family, their guests and the awed crowds who watch them through the doors of their humble one-story home (both the exterior and interior are shown) O'Neill communicates through the chantings of the masked chorus the undercurrent of mystical madness, set in motion by the messianic activities of Jesus which is destroying the Jewish community.

(If I were not bound by the usual space limitations I might attempt to write down a bald account of the movement of this and each succeeding scene of "Lazarus Laughed"; though it would be impossible to outline even generally the dramatic orchestration of the instruments which O'Neill has made from the masked crowds and choruses, their chromatic laughter, their murderous rages, terrors and lusts, and their elemental dancing, without reproducing these in full. This explanatory aside is offered so that the reader will understand that only the most general strain of the play's movement is stated—and that fully three-quarters of its text, which is of the first importance is omitted. In truth, I feel unpleasantly guilty of aesthetic murder.)

The "Yes!" of Lazarus is the thematic touchstone of the play's movement. That "Yes!" was the first word Lazarus spoke to Jesus. How it was spoken is revealed by the evocative chantings of the masked Chorus of Seven Women and the masked Seven Male Guests, who, on the curtain's rise, are rehearsing on opposite sides of the room the events leading up to the miracle. One of the Guests is speaking, while his listening fellows stare in awe at the haloed Lazarus who is surrounded by his family. . . "Jesus looked into his face for what seemed a long time and suddenly Lazarus said 'Yes!' as if he were answering a question in Jesus' eyes . . Then Jesus smiled sadly but with tenderness, as one who from a distance of years of sorrow remembers happiness . . " This "Yes!" is the first word Lazarus speaks to his overjoyed family when with wine and song they and the Chorus and the Guests begin to celebrate his return to life. With that laughing "Yes!" he quiets the uprising fears of the celebrants when they trembling ask him "What is beyond, Lazarus?" His answer is "Life! Stars and Dust! God's Eternal Laughter!"

The second scene is a threnodic movement in which the terror and hatred and bestiality of the Bethany countryside are daemonic dissonances for the ever-uprising melody of

(Continued on page 86)



Pompeia, the voluptuousand cruel mistress of Tiberius, appears in this beautiful and seductive costume in "Lazarus Laughed"

Fine Evanston Home: Detail Patterned After English Country House

Priceless Antique Imported Pieces Introduced by Western Decorator to Sustain the Qualities of English Beauty Throughout Its Furnishings

By H. A. SIMONS

Interiors by Watson & Boalier

ONE of Ruskin's too adoring friends has recorded that the Turner water-colors in "the Master's" collection at Brantwood "were protected from injury by sunshine by light wooden frames across which was stretched dark blue glazed calico." The image of the old gentleman ceremoniously unveiling one or two of his treasures for a brief glance before retiring to his bedroom excites a smile, however indulgent, and the reflection that Oscar Wilde clad in velvet knee-breeches and bearing a lily did not represent the only moment of self-conscious preciosity in the Nineteenth century.

It suggests, too, that many pleasures proceed from the bringing together of rare pieces of furniture, which are scarcely to be enjoyed by collectors of other masterpieces, such as paintings. For a picture inevitably remains somewhat aloof from the everyday thought of its possessor, while a cabinet-maker's masterpiece, by virtue of its usefulness, adds the charm of intimacy to the beauty of its mellow color, its graceful strong proportions, its exquisite detail and its rich craftsmanship.

One feels this strongly in the residence of Mr. Edward Hines at Evanston, Illinois. Many furnishings which cannot be characterized as less than masterpieces—for the ownership of which, indeed, museums vied with their present owner—were assembled here in the course of a recent remodeling. The effect is peculiarly seductive to the appreciator of such objects.



In the music room in the residence of Mr. and Mrs. Edward Hines, the piano as seen above was once owned by Sarah Bernhardt. The tapestry in this room is a Gobelin panel, the egg-backed chair is an Adam antique and the Heppelwhite chair shows the characteristic plume design in the back—rare furniture exquisitely associated



Below is shown the front end of the third story living room with its comfortable couch and convenient bookshelves

The living room of the third story of the Hines home shows this beautiful detail with its interesting background and valuable antique furnishing



Situated on an eminence of sun swept lawn in Ridge avenue—a thoroughfare that provides sites for the residences of many leaders in the social, industrial and commercial life of the West—the three-storied house stood, prior to this renovation, an imposing but fairly typical specimen of late Nineteenth century domestic architecture. Its painted clapboard exterior would have appeared bare and dull had it not been relieved by an amplitude of scroll-sawed eavesboards and related detail. Its large expanse of roof was broken into a congested population of gables, among which were crowded gaunt red chimneys with fussy caps.

All this confusion was reduced to order and dignity and was invested with beauty and distinctive character by the application of half-timbering and stucco. Hewn timber posts and carved mouldings were combined in the salient details and, with the strings, the panel strips and all other exterior woodwork, were stained a glowing brown. The stucco is a warm cream tint, applied with a distinct though by no means insistent texture. To support the second-story overhang in front, simple stone corbels were built into the construction; quoins of the same material were used to emphasize the two entrances, and a stone balustrade was erected around the paved terrace that takes the place of the old-fashioned full verandah.

By these means a prime example of the Middle-Western version of the Victorian style was converted into a substantial family dwelling in the character of the houses of landed proprietors in the southern counties of England. The English atmosphere is sustained throughout the interior, but with a variety that gives zest to this enterprise in decoration.

In plan the ground floor comprises a short front hall, flanked on either side by reception room and music room and terminating in a great stair hall, across which lies a large dining room and a small library, with service arrangements

isolated beyond. The reception room and music room represent combinations of the styles of the latter part of the Eighteenth Century; the halls, particularly the larger one, are in the manner of the earlier Renaissance. It is noticeable that nowhere in the house, except in the third story which presented an entirely separate problem, is anything of the pre-Renaissance styles prominently introduced.

A few priceless antiques lessen the spacious effect of the smaller hall. These are a pair of Boule cabinets, with sprigs of cherries rendered in jet and agate inlays and branches of pears in ivory, a settee covered with Beauvais tapestry, a table and several wall chairs of early Eighteenth Century English make and four paintings, including an "Adoration" by Guido Reni and others by minor masters contemporary with him.

In the reception room of the Hines residence are two famous antique chairs, of natural colored pine by Robert Adam

Lofty and wide, with a straight staircase of somewhat imposing proportions, suspended against the three walls of its north end, the main hall reminds one of corresponding chambers in the large houses of England, which have been adapted to the needs of successive generations, retaining at each step the finer things bequeathed by those who have preceded in its occupancy. Thus the large tapestry that commands the west wall might have been procured by some knight of the household who went to the wars in France in the Sixteenth Century. The finely preserved trestle table beneath

(Continued on page 98)



Photographs by Shoii Ozato and Henry Fuermann & Sons

Chatten & Hammond, Architects for Remodeling



At the left—One of the entrances of the residence of Mr. Edward Hines, with its extremely interesting wood detail



Above—Corner of the reception room showing a fine old commode by Sheraton, two chairs by Robert Adam, a Morland print and a turquoise porcelain from the Morgan collection

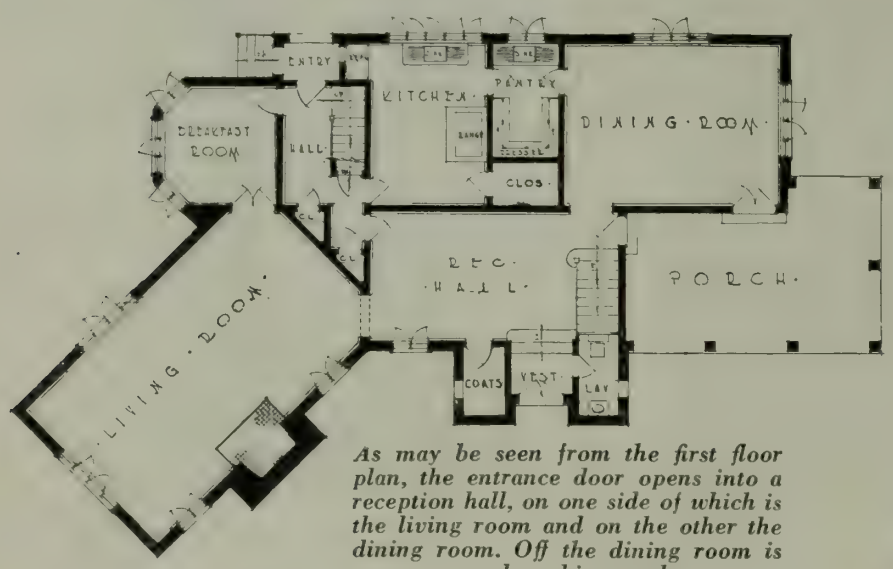
Charming House of the Days of "Good Queen Anne"

Modified Slightly to Suit Its American Environment, This Lovely House Embodies the Serenity and Grace Which Is Characteristic of the Architecture of the Period



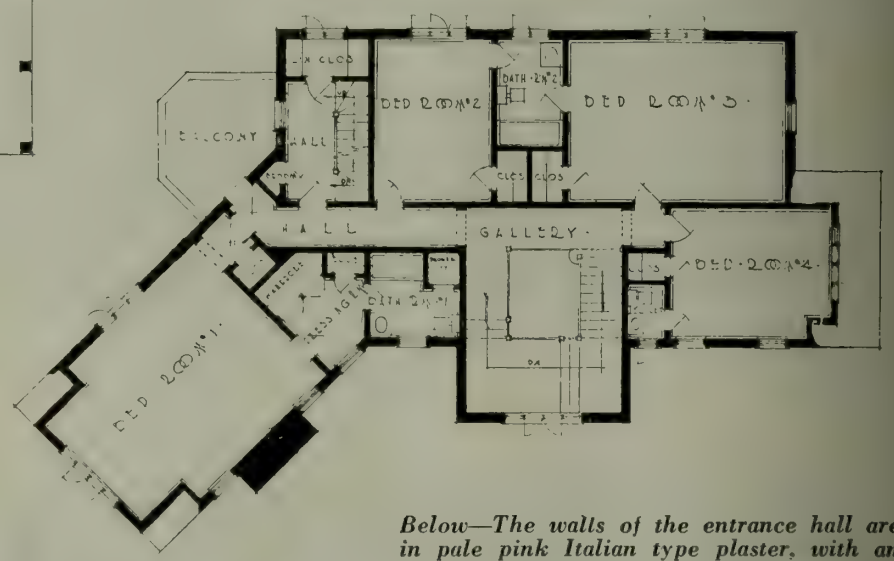
The home of Herbert G. Streat, Esq., Bronxville, N. Y.

Designed by Lewis Bowman, Architect
Photographs by Kenneth Clark



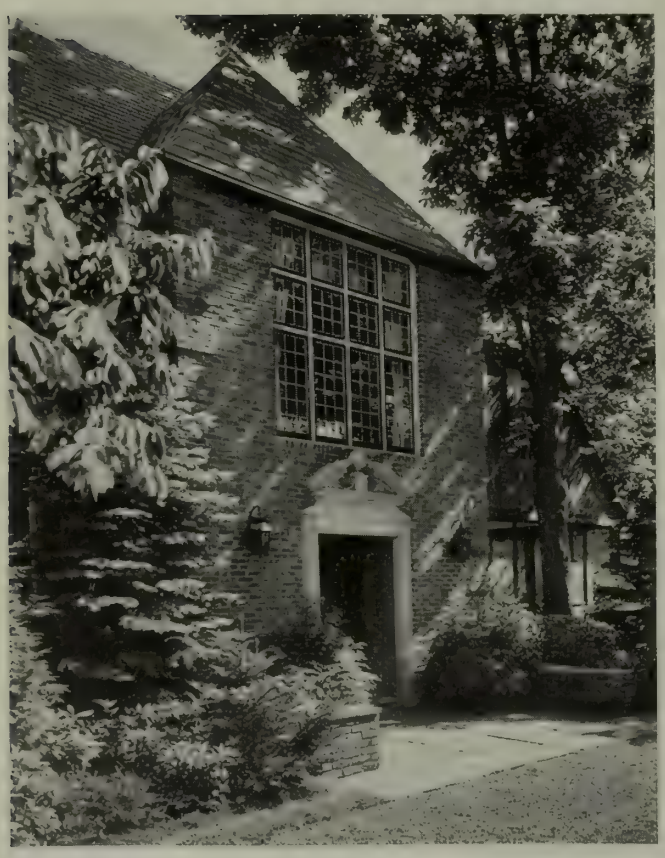
As may be seen from the first floor plan, the entrance door opens into a reception hall, on one side of which is the living room and on the other the dining room. Off the dining room is a glassed-in porch

Above—The house is built of gray Dutch brick, the second story being genuine half timber construction, faced with brick. The roof is of glazed slate and the decorative chimneys of brick. The house stands in the midst of an acre and a half of green lawns and is surrounded by beautiful northern cherry and ash trees. There are some casement windows and some double hung, the latter with decorative blue wooden shutters



Above—On the second floor is a central gallery, typical of Queen Anne houses, off which three bedrooms open. The master's bedroom is over the living room and has a connecting dressing room and bath

Below—The walls of the entrance hall are in pale pink Italian type plaster, with an antique glaze. The floor and woodwork are of oak—the wood used throughout the house. A fine old Flemish tapestry hangs on the wall over the stairs and a genuine Chippendale mirror adds a decorative touch



The main entrance, built of limestone, is of classic design and simplicity. Above is the great window of the second floor gallery. On either side of the door is an old lantern of the period, with leaded panes of glass



A ✣ Group ✣ of ✣ Distinguished ✣ Interiors



New York Galleries, Inc., Decorators

ENTERING this modern apartment through the long gallery, with its stucco walls and vaulted ceiling rising above the tiled floor, one realizes that the spirit of the Mediterranean has spanned the ocean, giving color and vitality to the architecture and decoration of American dwellings.

¶ The absence of openings leading outdoors from this gallery, due to the exigencies of apartment-house construction, has been cleverly neutralized by the decorative treatment of the interior. Wide openings into adjoining rooms provide light as well as interesting vistas, while the rather severe architectural background is enlivened by the delicate tracery of wrought iron, the vivid hues of an ancient triptych, the deep colorings of Oriental rugs and the soft tones of old Spanish furniture, its mellowed walnut aglow with the *patine* of passing centuries.

¶ There is a fine sense of dignity here . . . a note of formality which graciously accentuates the feeling of warmth and hospitality so evident in the great salon, or living room, pictured on the following page.



New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets
CABINETMAKERS DECORATORS ANTIQUARIANS

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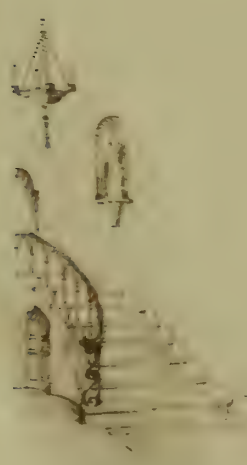


New York Galleries, Inc., Decorators

IN this lofted interior the sympathetic influence of the Italian Rennaissance contributes charm and interest to a Mediterranean setting of rare distinction.

¶ Broad wall spaces in *gesso*, relieved by touches of brilliant color and rich architectural detail, create an atmosphere of dignity and accustomed luxury . . . a distinguished background for the sophisticated *chatelaine* during any season of the year — in her town apartment, southland villa or northern country house.

¶ A predilection for this exotic environment may be gratified by recourse to the decorative suggestions available in wide profusion at these Galleries . . . where furniture and other treasures of antiquity offer tribute to the inherent sincerity of the reproductions wrought by our community of cabinetmakers at historic Fort Lee.



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QUITE often an object of singular charm will suggest a decorative scheme so unconventional in character that it becomes an intimate expression of one's personality.

¶ Such an instance is the interior before you ... alluringly developed around a rare XVII Century Spanish bed, intagliated in subdued gold and color. This lovely piece, silhouetted against an old Italian damask. contrasts happily with the carved Venetian chair, the walnut *cassone* serving as a commode, and other pieces of earlier origin.

¶ Should this suggestion by chance intrigue you, a visit to these Galleries will reveal many fascinating objects worthy of a well-considered decorative scheme — whether you wish to invest your surroundings with the historic interest of the Early Renaissance, the gayety of XVIII Century France, or, perhaps, the classic feeling of Georgian decoration ... a splendid example of which illustrates the following page.



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COMPOSED before a background of mellowed natural pine, with colorful landscapes adorning the panels, the richly carven furniture of this Georgian interior reveals the truth that there are artisans today who faithfully interpret the best traditions of an age when the architect, the decorator and the cabinetmaker were inspired by a spirit of unity.

¶ It is in this spirit that our community of cabinetmakers at historic Fort Lee re-creates Old World furniture of all the ages, bestowing upon each piece the unmistakable touch of artistry. In finish as well as in form, these reproductions share the beauty of age-worn antiquities with which they are grouped at these Galleries in a series of decorative ensembles.

¶ Amid harmonious surroundings such objects grow upon one's affection with further acquaintance, until their utilitarian purpose is almost forgotten in the joy of their companionship.

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Woodwork as Interior Finish for the Modern Home

The Use of Paint and Enamel Finishes: Third of Series

By C. STANLEY TAYLOR

IN previous issues we have already described the sturdier and the more delicate woodwork effects in which advantage is taken of the natural grain and color of the wood to bring out its attractive contribution to the interior scheme through the use of stains and varnishes. An entirely different class of woodwork for the interior finishing of the modern home is represented by the painted woods in the use of which only the physical characteristics of the wood itself are to be considered, as full dependence is placed upon opaque surfacing as far as finished appearance is concerned.

In view of the fact that the pattern of the grain is not a consideration, it is evident that in order to obtain any of the wide variety of painted and enameled surfaces required in rooms of Colonial, French, and Georgian precedent, the wood for panels, doors and trim must be selected for its structural and basic adaptability to the use of paint.

There is probably no question that the most highly favored wood for this purpose today is white pine, and while the average supply of this wood is perhaps not of as good quality as in times past, and while it is considerably more expensive than other woods which will be mentioned later, it is certain that the homebuilder can make no mistake in deciding upon the use of white pine for all interior trim where painted finishes are required. Birch is an excellent close grained wood which takes an excellent painted finish, but the supply is not large and it represents another fairly expensive type.

It may be noted here that for large painted wood panels in good interiors, architects highly favor the use of birch veneer paneling which insures a good result. In what might be termed the medium cost woods, probably the most popular is white wood or poplar which also takes painted finishes in a dependable manner. A still cheaper wood, although one which does not behave in such a satisfactory way, is basswood, but as a rule we can probably best recommend white pine for high class work and poplar where less expensive jobs are wanted.

A consideration of the various types of painted woodwork used in modern architectural interiors indicates that the first objective is to so design and dispose the mouldings and panels that a well proportioned characteristic effect is obtained. Of course, the use of paint and enamel offer certain opportunities of economy in obtaining desired effects without too great expense in the actual woodwork. For instance, where painted paneled rooms such as those of the Georgian period are required, it is no longer necessary to put in the actual paneling of wood, as architects have found that by applying wood mouldings to outline the panels and by leaving the panels of the original plaster finish, the surface can then be painted and enameled to give exactly the same effect as originally obtained with an all-over wood covering. Large wood panels of any type are bound to be expensive and also offer more danger of warping or splitting than is involved when the plaster panel idea is employed.

As the entire contribution of appearance represented by painted wood is to be had through the medium of its finishing with paints and enamels, it is probable that this article should lay particular stress on that phase of the subject. It will be interesting, therefore, to give some details of methods used in obtaining the rich enameled effects desirable in so many types of interior architecture and which contribute so much to the effectiveness of the entire decorative scheme. The fine enamel finishes of Queen Anne, Adam, Colonial, and French precedent are obtained in a rather complicated manner by the modern craftsman painter. The primary purpose of this

Painted woodwork with carved details showing French Directoire influence and French provincial details were often introduced in the woodwork of Middle Colonial style



Georgian influence introduced into this country the finishing of complete interiors with paint and enamel, covering not only the woodwork but also plaster wall panels

A late Colonial or American Directoire style combined the use of both paint and high natural finishes (particularly mahogany) for all woodwork





procedure is to provide a full body of the material and the proper richness as a basis for an antique effect. Thus, we are not surprised to find that the best finishes of this nature require usually as many as seven coats of paint and enamel over the original priming coat. These coats are usually put on in the following manner, after the priming coat has been applied.

First, two coats of white lead and oil are used, allowing the first to become thoroughly dry. Then follow three coats of paint made with a mixture of white lead with zinc and oil. These five coats having provided the body, the sixth and seventh coats consist of enamel in various proportions. For instance, the sixth coat will often be one-half enamel and one-half French zinc, while the seventh coat will be a full gloss enamel which is rubbed carefully with powdered pumice stone and water. These coats are sandpapered between and the more carefully the work is done, the more smooth and lasting will be the final result.

Those who have particularly noticed beauti-

(Continued on page 100)



The marble effect is obtained by marbleizing (painting) over wood. This interesting type of finish is again becoming popular



Birch woodwork finished in paint and enamel and pictorial wall paper make a happy combination in this room



French woodwork is usually painted and enameled. The wood used may be white pine, poplar or birch, all most dependable



The fireplace also is of enameled wood (birch) with marble facing. Birch is a close grained wood which takes an excellent finish

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Analyzing the Home Heating Problem

The Purpose of this Article is to Familiarize the Prospective Home Builder with the Various Types of Modern Domestic Heating Appliances

By C. STANLEY TAYLOR



Radiator covers of attractive design harmonize with the interior scheme

THE major problems of mechanical equipment for the modern home present at best a difficult maze through which the average home-builder threads his way with considerable bewilderment d apprehension. He realizes, of course, that if this problem is not ved in a reasonably correct manner, the heating system will be a stant source of irritation and often one of considerable unnecessary ense in maintenance and operation costs.

While very extensive articles could be written on various types of ls and systems of heat distribution in the home, it is primarily the pose of this article to outline the principal heating systems which on the market today and which should receive careful consideration ore a final decision is made.

There are really three major elements to be considered. The first tes to the type of fuel which is to be used; the nd presents the various systems of heating and t distribution, and the third is a consideration of part of the heating equipment which ordinarily ears in the various rooms—principally radiators. he question of a decision on the type of fuel h is to be used has within very recent years considerably complicated by the introduction ell designed systems for oil and gas burning in e of coal. Both of these types of fuels have been ing rapid strides in popularity, and while both esent a considerably larger original investment probably in all cases a higher heating overhead there are distinct advantages which in the ls of many people completely offset the addi- l necessary investment. Of these two types of ng we may for the present dismiss any lengthy deration of gas as a fuel, because while it rep- ts an ideal type of heating, having a constant ly without any necessary storage space or ling, and, of course, no ashes or dirt, it is in residential communities too expensive and will in so until the development of conditions and s of equipment which represent greater economy el consumption.

l burning for domestic heating purposes, how- cannot be so readily dismissed, because thou- s of heating units of this nature have been led in good homes for a sufficient time to prove their merits and advantages and to point out the fact that we are perhaps entering a period when coal burning in the home will gradually become an obsolete practice.

There will be found illustrated herewith typical oil burning units. The oil burning apparatus explained in a simple manner may be said to consist of an attachment which can be made to any type of heating system. This apparatus vaporizes the oil under pressure provided by an electric motor and this oil vapor is driven into the combustion chamber of the boiler where it burns with a steady hot flame. Naturally, this type of heating can be readily controlled by automatic devices which regulate the temperature and shut off, turn on, and reduce the heat in accordance with the owner's requirements and with no attention on his part. The method of handling fuel is excellent, consisting of a large tank usually located outside, beneath the ground, with a feed pipe from which deliveries can be made by oil tank wagons. The storage tanks hold a very large supply of oil, necessitating delivery only once or twice in the season. There are, of course, no ashes, and the result is the type of cleanliness in the cellar and about the house which has never before been possible with coal burning systems. Thus, the cellar often becomes space usable for a variety of practical purposes.

In selecting oil burning equipment, it is important to realize that while there are many types of such apparatus on the market, very few are dependable. The apparatus used should invariably be of a make which has been approved by the Underwriters' Laboratories and under local insurance or building code regulations. It should be of a simple type which requires very little adjustment or assembling on the premises. These are matters which can be investigated by obtaining information from various manufacturers of this type of equipment.

The cost of oil burning as compared to coal burning varies in different communities, but accurate figures are available by seeking the experience of others who have used this equipment. Usually the cost of oil burning systems is considerably higher, but the degree of satisfaction is so great that this type of equipment may well be considered an excellent investment.

A point which may be of practical interest is that in the early days of oil burning, most types of apparatus were somewhat noisy—an objectionable feature from the home owner's viewpoint. This noise and vibration have now been overcome by several manufacturers to a point where it is no longer a serious consideration.

The next problem is to decide what system of heating should be employed. Following are the general systems from which the home owner will be called upon to select that which appeals most to him from the viewpoints of efficiency and pocketbook. These represent the



For simple interiors, low radiators beneath the windows are efficient and do not detract from the appearance of the room



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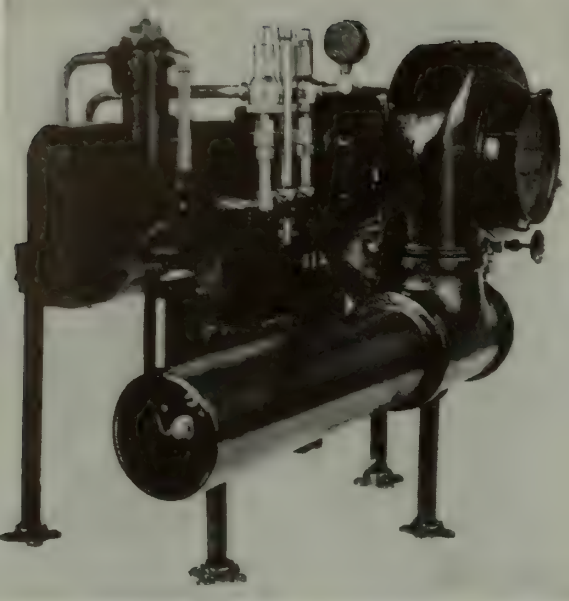
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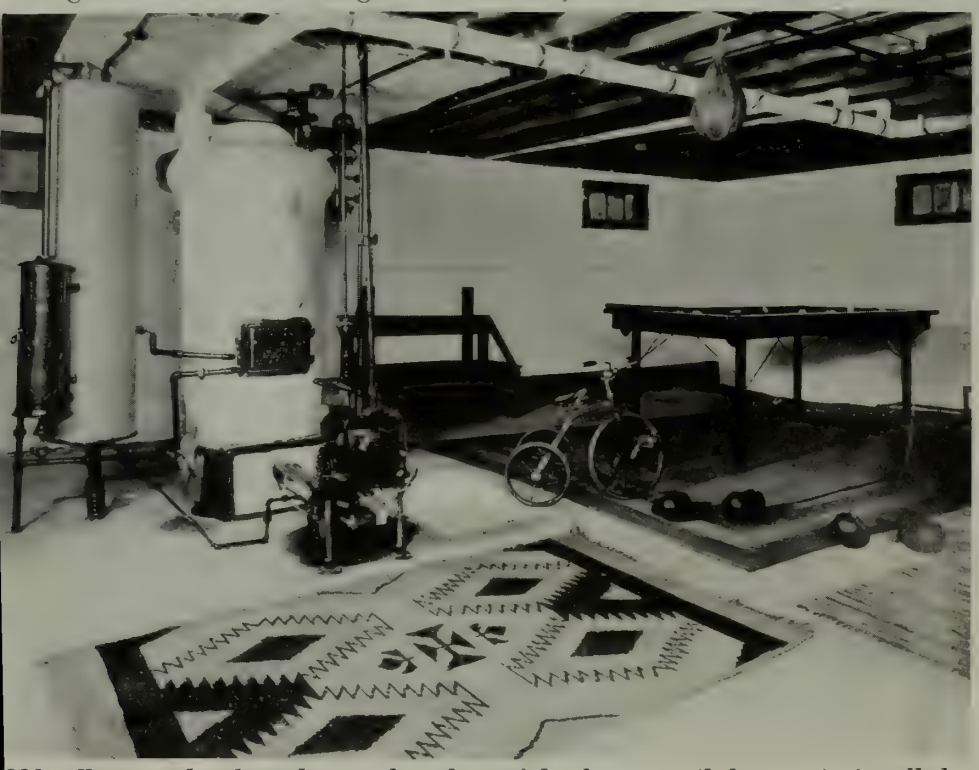


An oil burning attachment like this can be attached to any furnace, eliminating the nuisance of coal and ashes

various heating systems used for modern dwellings and a brief description with important points regarding each will at least indicate to the reader the subjects which he should investigate in making his selection. The various types are presented in approximate order of original cost of equipment and installation, beginning with the least expensive systems.

HOT AIR HEATING

Most of us are familiar with the ordinary types of hot air furnaces which have been used in dwellings for many years. For the very small house, the so-called pipeless furnace is the least expensive of all heating systems, providing heat in the form of hot air which rises through one larger register and circulates through the house. For larger installations, hot air heat has been developed on a much more scientific basis than the furnaces of the past. Here the furnace is so arranged that intake pipes carry fresh air into the heating chamber. This air is warmed and then passed over water to return the proper amount of humidity, after which this heated humidified air is carried by large pipes and discharged through registers in the various rooms. Coal, oil or gas may be used for fuel.



Old cellars can be cleaned up and made useful when an oil burner is installed



The oil burner takes up very little room and eliminates the necessity of cold storage space

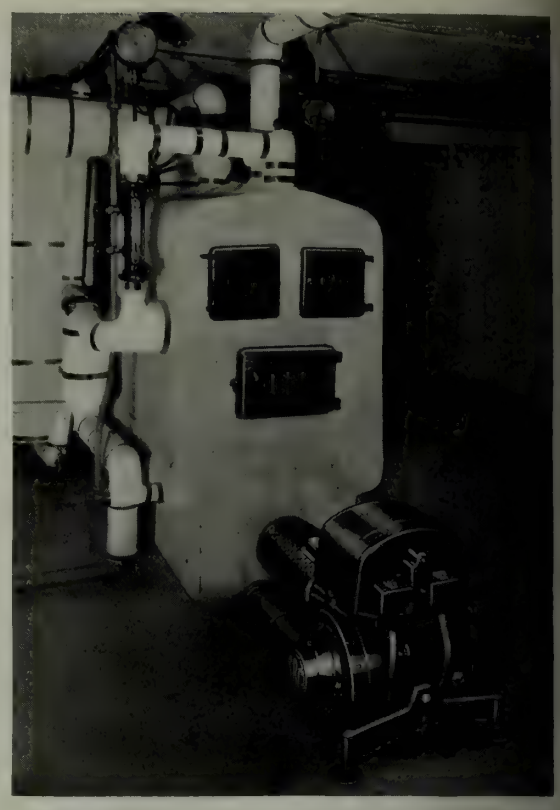
STEAM HEAT

This type of heating is also familiar to most persons, but to a great extent its use is being superseded by hot water and vacuum vapor systems as described in later paragraphs. In steam heating systems the principle is simply the generation of steam in the boiler downstairs. The steam is forced under its own high pressure through the pipe lines into heavy cast iron radiators where it gives off its heat and condenses to water which returns to the boiler. Coal, oil or gas may be used for fuel, and there are on the market several interesting types of boiler design, each having special claims of efficiency. Important precautions for this type of equipment include being certain of ample radiation to heat the house properly, and to see that all exposed piping is jacketed with good asbestos or magnesia pipe covering which will prevent the loss of heat. This is an important precaution because if the fire dies down, the steam system will cool off very rapidly.

VAPOR VACUUM HEATING

This is an interesting method of heating which has come rapidly into vogue within the last few years and enjoys considerable popularity. A simple explanation of this system is as follows:

Coal, oil or gas may be used for fuel. The system is known as a low pressure system because the water is warmed and as soon as it begins to give off vapor, this vapor is inducted through the piping and radiator system by suction due to the presence of a slight vacuum, which in turn is caused by drainage of the water of condensation from radiators. In the installation of this system, it is, of course, necessary to have an absolute air-tight piping job. The result, however, is very satisfactory because heating can be done at low cost. Of course, this system also cools rapidly.

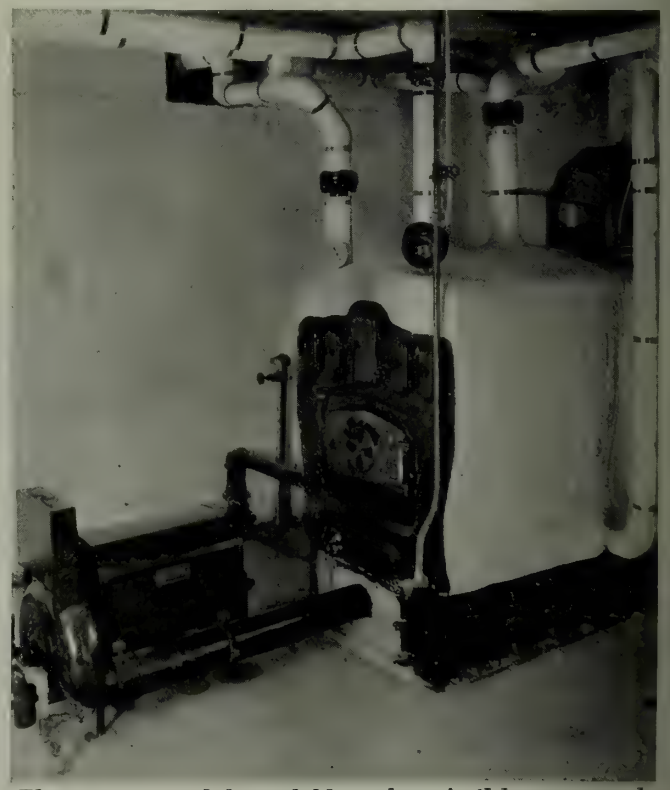


An oil burning device attached to a standard steam heating plant

HOT WATER HEATING

As its name implies, heating is carried out through this system by the circulation of hot water through special types of radiators and pipe coils. This is a very dependable system and naturally will not cool as rapidly in case the fire dies down. All of these radiator systems of heating are subject to automatic control by the attachment of heat regulating devices which can be set at required temperatures, and unquestionably represent not only an economy in fuel but maximum efficiency in maintaining heat at the proper degree.

Each of the systems which are briefly outlined in the preceding paragraphs are well worth careful investigation on the part of prospective home-builders, and as various leading manufacturers maintain demonstration stations almost everywhere, it is a simple matter to get this information and make comparisons.



There are several dependable makes of oil burners on the market, and it is a simple matter to install any of them

Boilers for heating purposes have been modernized to a high degree of efficiency and even from the viewpoint of appearance. For instance, there is found on the market one excellent type of boiler which presents the square, clean-cut appearance of a safe and is so well insulated, that there is practically no heat loss whatsoever.

The question of radiators is one which should also receive careful consideration. Interesting points include the fact that architects today often design the house for concealed radiation, in which radiators are actually placed in the walls behind grilles. While there are a few types of radiators which are designed to look as well as possible, it is becoming general

(Continued on page 114)

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The liberal use of color as a contrasting background for attractively designed fixtures is becoming increasingly popular for the modern bathroom

Some Thoughts on Modern Residential Plumbing

In Which the Home Builder's Attention is Directed to Some Important Developments and Considerations which will Well Repay Investigation before Approving Plans and Specifications

By JOHN STANTON

ONE scarcely knows where to begin or where to stop in writing a brief article on a subject so important as that indicated in the above heading, but after all, the purpose of this series of little articles will have been accomplished if from each the prospective homebuilder gains a few practical suggestions which he may translate into the profits of utility or economy.

The reader may expect to find here a few common-sense suggestions which it is hoped will start thinking and investigation along the right lines both as to the plumbing installation and the selection of satisfactory equipment of this nature for bathrooms and kitchens.

As it bears directly upon the original planning of the house, the first practical consideration is that of ample sanitary provisions. The average house is constructed with inadequate bathroom facilities and often lacking not only enough sanitation but with insufficient fixtures and far too few outlets and connections for future use. Of course in many instances false economy allows the dangerous element of cheapness to create no end of potential repair bills and the annoyances incident to plumbing breakdowns and repairs.

The first point to be seriously considered is that of the number of bathrooms. Every house should have at least two, and if it is larger than a six room dwelling there should be an additional bathroom for each two additional bedrooms of master or servant type. It is quite true that a bathroom represents a considerable investment, particularly if good fixtures are used, but the average real estate expert will tell you that each bathroom adds at least twice its cost to the sales value of a house and that a dwelling with ample facilities of this nature is invariably more readily sold to the present-day homebuyer.

The next point to be considered is that of the "hidden" work in a plumbing installation—in other words, the piping, valves, etc. which must be built into the house and which should serve for the life of a house with practically no repairs, unless the fatal error of cheap materials and cheap installation is made. The difference in cost between good piping and poor piping is a matter of a few dollars in the average house —perhaps $150 or $200 at the most. The repair bills on a cheap installation will probably amount to more than this in the first three years. The owners should, therefore, insist on the use of good brass or wrought iron pipe, depending on water conditions in his community. In almost every locality in the United States, the safest proceeding is to use brass pipe throughout the water supply lines, although in some communities of the Middle West experience has shown that this is not necessary. This information can be obtained from a good local plumbing contractor, and it will be obvious to anyone that the selection of good pipe will do away permanently with expensive plumbing repair bills and the annoyance and damage caused by leaks.

Workmanship is another very important element of a plumbing job, and the idea of letting the contract to the cheapest bidder is a dangerous one. The wise architect and the wise owner will select a plumbing contractor by reputation rather than by estimate, because here again the matter of a slight additional investment will insure good workmanship on an installation which becomes a fixed part of the structure itself.

A safe rule in the selection of plumbing equipment of all kinds is that each part of the installation—the piping, fixtures and equipment—shall be well made and of a character of metal or finish which will resist all chemical reactions. Thus, in the matter of the plumbing equipment and accessories, a brief examination will disclose the fact that there have been some very important developments within recent years. For instance, there has recently been developed for plumbing fixtures such as bathtubs and lavatories a new type of enamel finish which is proof against fruit and vegetable acids, the minerals in water and the chemical or abrasive ingredients of cleansers of any type. For metal accessories such as faucets there is a new type of finish which some manufacturers are using, possessing a silver-like lustre and being absolutely proof against rust, discoloration or deterioration (guaranteed for the life of the building) and which never needs cleaning or polishing of any kind except occasional wiping with a soft bit of cloth.



Modern plumbing fixtures are designed to stand clear from the floor or built-in so that all unsanitary places are eliminated

Everyone is familiar with the staining which often develops in plumbing fixtures around metallic parts and usually caused by oxidization of the metal. This can be entirely eliminated by the selection of properly finished metal equipment.

The subject of actual plumbing equipment



Many modern bathrooms have distinctive architectural style. Floors are often of rubber in marble effect. The larger fixtures are recessed

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One of an important pair of finely carved French Hepplewhite armchairs in mahogany with original needlework coverings worked with floral designs in soft colors 1770-1780.

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may be considered in two general divisions which include bathrooms and kitchens. There are presented herewith several illustrations which indicate modern trends in the design and equipment of these important rooms. In the bathrooms it may be noted that there is a definite trend toward the use of color in tilework, and it is, of course, important that the interiors of such rooms should be finished in tile, at least that part of the room which is directly affected by the spilling or spattering of water from showers, tubs and lavatories. Built-in bathtubs are now the rule rather than the exception, and these are usually constructed so that there are no open spaces between or at the sides in which unsanitary conditions may develop. All other fixtures are designed with sanitary pedestals or hung by brackets on the wall so that there is a clear space underneath for cleaning. Examples of both types of equipment are shown in the accompanying illustrations.

In the modern bathroom practically all accessories such as soap dishes, handles, etc. are now available in stock built-in units, constructed in tile size so that they may be set into the walls while the tilework is being installed, and medicine and storage closets, mirrors and similar accessories may be obtained in stock designs ready to be built into the wall, saving both space and appearance.

Better grades of bowls and lavatories are usually made of vitreous china, while the built-in types of bathtubs are constructed of iron with a heavy enamel finish or of solid porcelain. Marble is often used for the tops of plumbing fixtures and bathroom dressing tables. In fact the design of bathrooms has been taken very seriously in recent years, color being introduced not only in the tilework but sometimes in fixtures, and where the bathroom is sufficiently roomy it is often found desirable to arrange recesses for the bathtub, lavatory and other fixtures so as to leave a clear central space for dressing purposes. Leading manufacturers of plumbing equipment have made extensive studies of the possibilities of bathroom design and from these manufacturers may be obtained fascinating books on this subject with many valuable suggestions presented in color. In fact, so good is the literature of this field that the homebuilder can find practical suggestions for the simplest or most elaborate type of plumbing equipment and the rooms in which it is used.

The same general conditions apply to plumbing equipment for kitchens. A few suggestions are illustrated herewith, and from these it may be noted that every requirement for domestic service has been carefully studied to provide convenient and sanitary working conditions. Even the heights of these pieces of equipment have been determined only after the most exhaustive study of this phase of domestic science.



The plumbing equipment for kitchens is designed for greatest convenience. Here the faucets may be swung in any direction

Today there will be found in various lines of plumbing equipment practically every combination which might be of interest to the housekeeper. Sinks, drainboards, work tables, laundry trays and similar equipment are combined in space saving units which offer the highest degree of efficiency, so that kitchen planning in this phase is reduced to a simple science for both small and large establishments.

The safest proceeding in planning the plumbing installation for the new home, and particularly in relation to the equipment is to write to nationally known manufacturers for books which illustrate bathroom and kitchen equipment, shower bath equipment, and various types of faucets and accessories. This is a very interesting phase of the homebuilder's problem and one on which it will pay to spend considerable time selecting a combination of equipment which comes within a given budget, but which will represent a maximum of efficiency for the individual purpose of the prospective home owner.

It is perhaps an unfortunate fact that this subject often does not receive proper consideration in the early stages of the investment. The architect's specifications which go out to the builder usually or often contain the clause somewhat as follows: "Allowance for plumbing fixtures $ (to be selected by owner)".

This proceeding is probably correct, providing the owner in conference with his architect will give serious consideration to this subject, but as a rule the allowance which is made is much too small for an ample or good selection of fixtures, and this problem of fixture selection is too often left until the finishing stages of the building. The fact is that if the best results are expected, fixtures should be selected before the bathroom or kitchen is actually planned, and the planning of these important rooms with their equipment should be considered a composite problem of layout, fixtures, and finish, rather than have these stages come up for decisions at accidental intervals.



The latest type of porcelain finish is absolutely proof against fruit or vegetable stains. The sink shown is attached to structural members with heavy brackets, leaving an easily cleaned space beneath

Two other important factors in relation to the plumbing problem include the water supply and sewage disposal. Of course, where the house is built in urban or suburban communities enjoying community facilities which make it possible to link up the house systems with existing water mains and sewers, this problem becomes relatively simple. On the other hand, a great many houses both large and small are built in locations far removed from local sewage and water supply systems. This condition is not as serious as it might seem, however, because scientific developments of recent years have made available systems of private utilities which if properly provided for will function just as well as the central systems. If such a private system is installed with due care it will operate successfully over a period of years and prove highly satisfactory.

In isolated locations of this nature, the water supply is obtained from a well driven on the property, or by piping from nearby sources of supply. In any such community will be found contractors who will undertake to locate water and drive the necessary well. A pump (usually electric driven) is set in at the well head and water is driven through the house system by this power, or to an elevated house tank which provides the necessary pressure (probably the better system). The plumbing arrangements are exactly the same as though the water supply came from a central system.

Sewage disposal for isolated localities has also been developed to a point where it is possible to provide a permanently satisfactory system and one which will never need attention. The sewage is taken care of by septic tanks sunk in the ground and having an outlet to a series of tile drains (field drains), which are spread out fan-wise under the ground at some point fairly remote from the house. These septic tanks, which are usually built of concrete and usually two in number, are so arranged that sewage is carried into the first chamber where a process of fermentation takes place. The overflow from this tank passes into the second tank where the process goes on in further stages until complete decomposition has taken place, after which the fluid is distributed into the buried field drains. Expert advice should be sought on both these problems to be certain that the facilities are ample and of approved modern types of design.

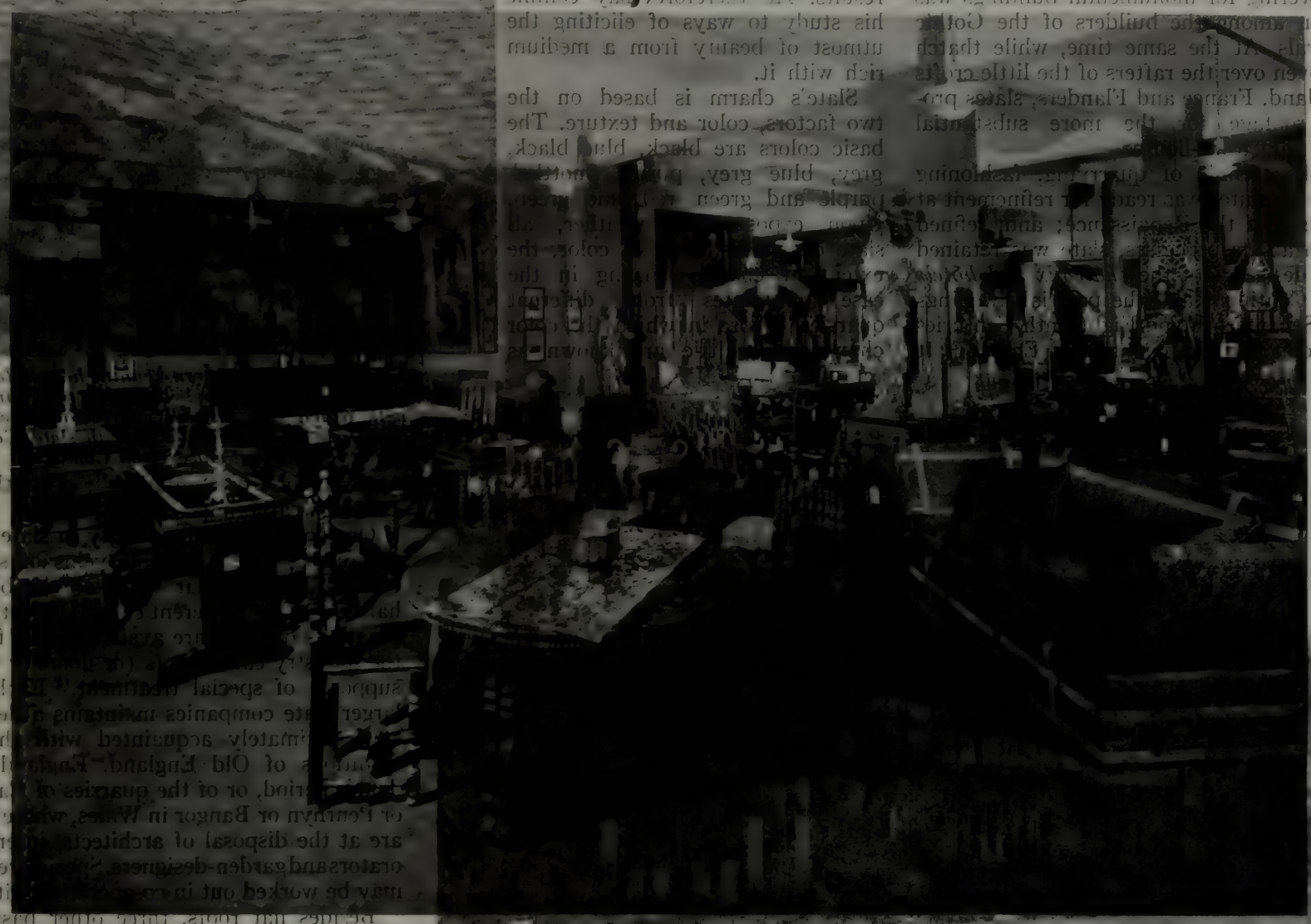
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Building and Equipping Your Home

Its Unique Artistic Values Make Slate Desirable for Many Indoor and Outdoor Uses Where Permanence Is Required as Well as an Attractive Appearance

By GEOFFREY BENTHAM

ALMOST as ancient as the tradition of tile, the slate-tradition affords an equal range of precedent. Its use as roof-covering for monumental buildings was common among the builders of the Gothic cathedrals. At the same time, while thatch was woven over the rafters of the little crofts of England, France and Flanders, slates provided roofage for the more substantial manors and town-houses.

So the technic of quarrying, fashioning and laying slates was ready for refinement at the outset of the Renaissance; and, refined through all its processes, slate was retained by the designers of the *châteaux* and *hôtels* on the Continent and the palatial dwellings of the Seventeenth and Eighteenth Centuries in London and the counties of England. It is principally from the vernacular and the more formal work of these periods that modern builders and owners derive their feeling for slate.

This is one material that the owner, architect or interior decorator may select for its artistic qualities, almost without regard to its technology. Not that the latter is not important and elaborate. But slate is entirely a product of nature, and its durability has been proved by centuries of use —slate men are given to citing a Saxon chapel in Wiltshire which still is kept dry by the slate roof laid 1100 years ago!

Moreover, the slate industry is excellently organized. Specifications for every detail of application of any variety of slate for roofs, flooring, wainscoting, stairs, landings, terraces, the edging of pools, garden-walks, in garages, kitchens and laundries, for courtyard-paving, shelving or the outside walls of houses, may be obtained by the architect or decorator from either of the two industrial associations or from the leading producers of slate. With these in the hands of a contractor experienced in handling the material, and with the best quality of accessories provided for, the owner or designer may be confident of permanently satisfying results. He therefore may confine his study to ways of eliciting the utmost of beauty from a medium rich with it.

Slate's charm is based on the two factors, color and texture. The basic colors are black, blue black, grey, blue grey, purple, mottled purple and green, red, and green. Upon exposure to weather, all slate changes slightly in color, the extent of change varying in the case of slates from different quarries. Those in which the color changes but little are known as "permanent" or "unfading"; the others are called "weathering."



This detail of an eastern country house, designed by John Russell Pope, illustrates the refinement with which Old English motives in brick-work and stone may be combined with slate. Courtesy of Rising and Nelson Company

One source of individuality in slate-work is the quarry "freak." Some veins of slate are crossed by irregular streaks or ribbons of harder stone of different color. Delightful combinations of them are available only for what the industry calls "roofs (or floors or walks, I suppose) of special treatment." Each of the larger slate companies maintains a designing-staff, intimately acquainted with the slate-traditions of Old England, England of the Tudor period, or of the quarries of Carnarvon or Penrhyn or Bangor in Wales, whose services are at the disposal of architects, interior decorators and garden-designers. Special treatments may be worked out in co-operation with them.

Besides flat roofs, three other basic types are recognized by slate producers. "Standard" slate roofs are those composed of slates approximately three-sixteenths of an inch thick, of uniform length and width, with square butts laid to a line. Standard slate is obtainable in

(Continued on page 106)



A "thatched slate roof". So far as softness, personality and handicraft-effect are concerned, it would be difficult to find among the cottages of Old England anything more effective than this work of American slaters. Courtesy of National Slate Association



For the distinctive roof of this lovely country house, the home of Leon Soderstrom, Esq., Bryn Mawr, New York, green, grey, purple and "rustic" slates are intermixed. W. S. Matthews, architect. Courtesy of The Vendor Slate Company

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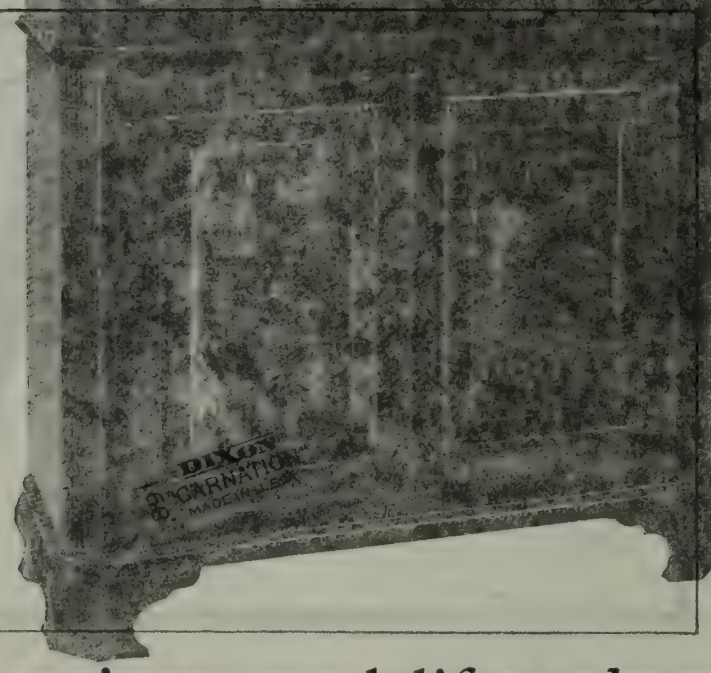
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"Lazarus Laughed"—O'Neill's New Drama

(Continued from page 69)

Lazarus' laughter. For this laughter has served to accentuate the murderous discord between the Nazarene followers of Christ and the Orthodox Jews, grouped separately before Lazarus' home—now known as the "House of Laughter"—on a bright night several months later. These two crowds are one in their hatred of Lazarus and his followers, who can be seen, dancing, through the lighted windows of Lazarus' house. The Nazarenes, led by Mary and Martha, believe that Lazarus with his laughter is betraying Jesus. The Orthodox Jews, who have in their midst Lazarus' father and mother, deny the miracle and taunt the Nazarenes with being pagan idolaters who worship in "filthy idolatry, the sun and stars and earth and man's body, as Lazarus is in there, the disciple of their Jesus." The maddened outcry this taunt provokes—O'Neill builds up to a grand crescendo when the news of Jesus' death precipitates a crazed battle between the Nazarenes and the Orthodox Jews, which in turn is professionally concluded by the Roman soldiers sent by Tiberius to fetch the "magician" Lazarus to Rome. Even when Lazarus is shown his father, mother and sisters all dead, he unwaveringly affirms that "There is no Death!" And when the weeping Miriam asks what of Him "Who was the Son of Man, Who loved you and gave you life again, has died?" Lazarus exultantly replies: "Yes! Yes!! Yes!!! Men die! Even a Son of Man must die to show men that Man may live! But there is no Death!"

He sings this song to Caligula, commanded by Tiberius to meet and escort Lazarus to Rome. Caligula is pacing with nervous restlessness before a huge Greek multitude gathered in an Athens square before the façade of an old temple bathed in the pure rays of a full moon in the hope that Lazarus is a resurrected Dionysus come to free Greece from Rome. As the Greek crowd and the harassed Roman soldiers, spurred by the insane orders of Caligula, are about to fall upon one another as they all shout in one great voice "Death!" the voice of Lazarus comes ringing through the air with "There is no Death!" The soldiers and Greeks remain frozen in their attitudes of murderous hate. Then Lazarus, now a majestic young god "whose countenance well might be that of the positive masculine Dionysus" clad in a long tunic of white and gold, is pulled in on a chariot by laughing dancing girls at the end of a dancing procession of his voluntary followers from all the nations of that western world. Beside him is an ever-older Miriam, still in black. It is impossible to convey, through prose the music of this [illegible] scene or to elaborate upon the three opposing themes in its movement. These are the satyric excitement of the Greeks and their chanting Chorus, made up to resemble the old Chorus of Dionysus: the terrified fear of Caligula that Lazarus may possess a cure to prolong the life of Tiberius, now eighty, whom he is to succeed as Caesar; and the subsequent struggle of Caligula's life-impulse, which is symbolized by his love for Lazarus, to vanquish his worshipful dependency on death for his fearful and distrustful dealings with men. In painting the portrait of Caligula, O'Neill makes human this insanely sane Roman of the delightfully biased accounts of Tacitus, Sueonius and Philo, the Jew, this unfathomable monster who made his horse Consul of Rome. Though O'Neill's Caligula resembles an ape-man, he also has the "blond hair of a child of six" above his purplish-tinged crimson half-mask which reproduces his "broad, bulging wrinkled forehead, his hollow temples and his Puck-like sensual nose". This mask leaves exposed Caligula's childishly feminine red lips with their "spoiled, petulant and self-obsessed, weak and childish, but dominating" expression.

Lazarus' laughter exposes the pathetic soul who is Caligula. From the first greeting threat to Lazarus—death is the only gesture Caligula has faith in to dispose of his fears—to the moment when the scene ends, Caligula is stripped of all his defenses. For Lazarus purges Caligula of his faith in death as the one unanswerable answer to those he fears. And Lazarus' laughter awakens in Caligula a tortured love for Lazarus. When Lazarus is done singing and is pulled out in his chariot by the ecstatic Greeks and his followers, Caligula is left behind, entangled in a terrible hysterical giggle. This tormented giggle illumines the interdependency of the affirmative and destructive symbols, represented by Lazarus and Caligula, as impulses in the human spirit.

Lazarus' song triumphantly drowns the undercurrent of doom that beats through the movement of the next scene. This is of a temple portico, just inside the visible walls of Rome on a thick and murky midnight, blenched now and then by lightning accompanied by great bursts of thunder. In the portico are assembled a servile Roman Senate, whose masked members are mockingly yet fearfully preoccupied with the tyrannical vagaries of Tiberius. It seems that Tiberius' terror of the "multitude of laughing idiots who appeared with that charlatan Lazarus" was so great that Tiberius had fled that afternoon to Capri. Before leaving, however, he ordered Caligula to have all of Lazarus' followers killed to [illegible]

(Continued on page 110)



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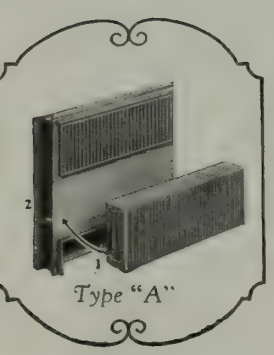
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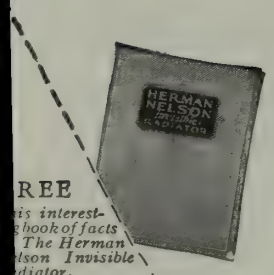
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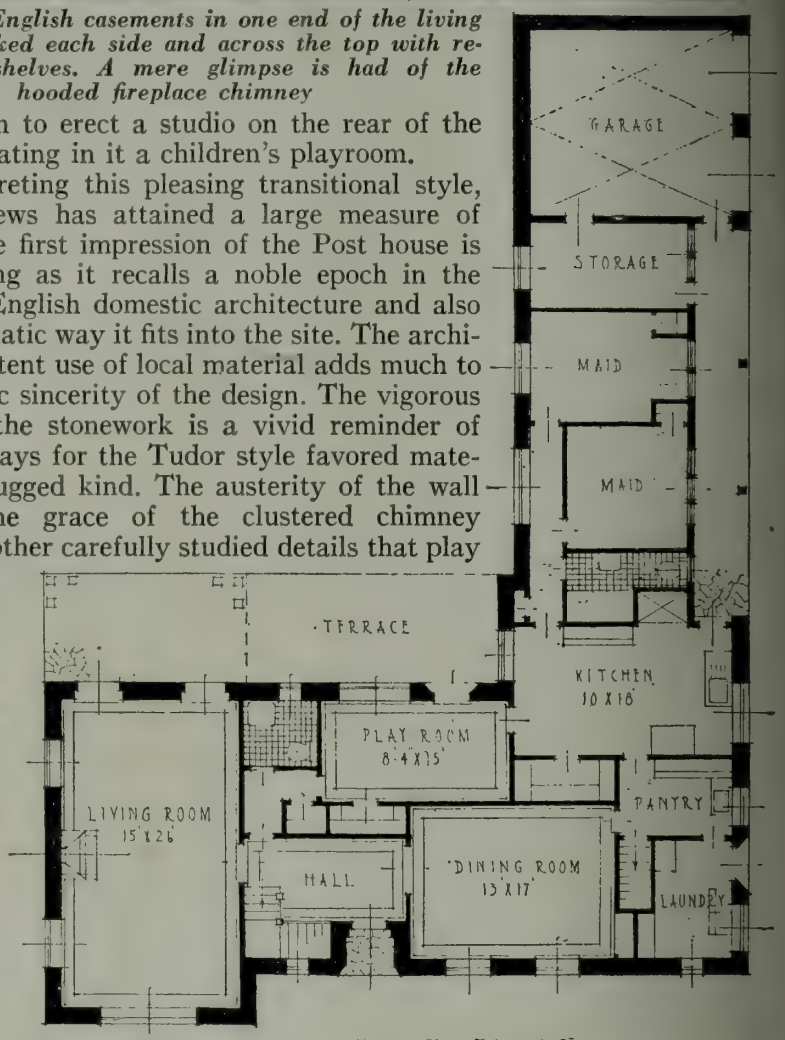
(Continued from page 44)



A group of English casements in one end of the living room is flanked each side and across the top with recessed bookshelves. A mere glimpse is had of the hooded fireplace chimney

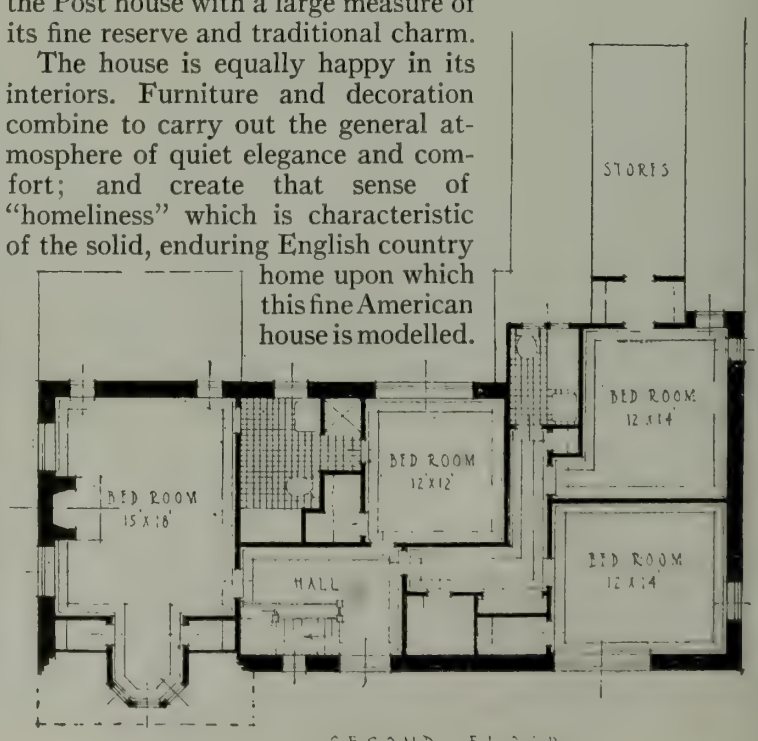
owner's plan to erect a studio on the rear of the lot incorporating in it a children's playroom.

In interpreting this pleasing transitional style, Mr. Matthews has attained a large measure of success. The first impression of the Post house is most inviting as it recalls a noble epoch in the history of English domestic architecture and also by the dramatic way it fits into the site. The architect's consistent use of local material adds much to the romantic sincerity of the design. The vigorous quality of the stonework is a vivid reminder of mediaeval days for the Tudor style favored materials of a rugged kind. The austerity of the wall surfaces, the grace of the clustered chimney stacks and other carefully studied details that play an important part in the ensemble, all based on English precedent, supply the Post house with a large measure of its fine reserve and traditional charm.



First Floor. The compact arrangement of the floor space in the Post house, with important living rooms across the front and service portion with garage contained in an ell is one of its vital assets

The house is equally happy in its interiors. Furniture and decoration combine to carry out the general atmosphere of quiet elegance and comfort; and create that sense of "homeliness" which is characteristic of the solid, enduring English country home upon which this fine American house is modelled.

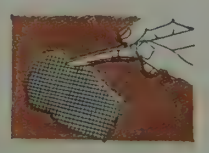


Beside the four master bedrooms on the upper floor enormous storage space is afforded under the roof of the service wing



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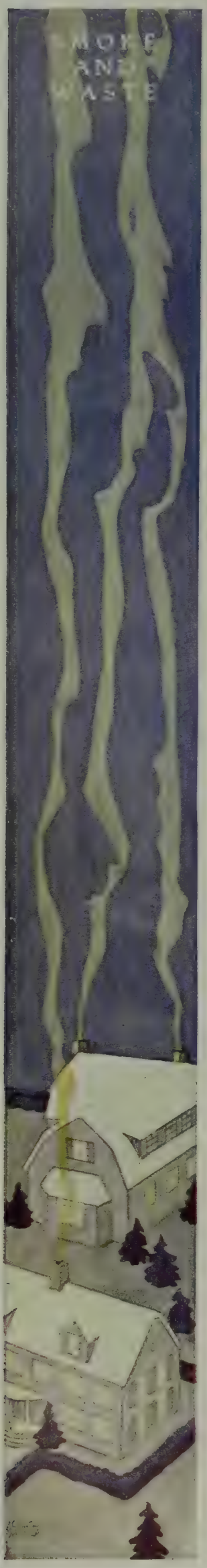
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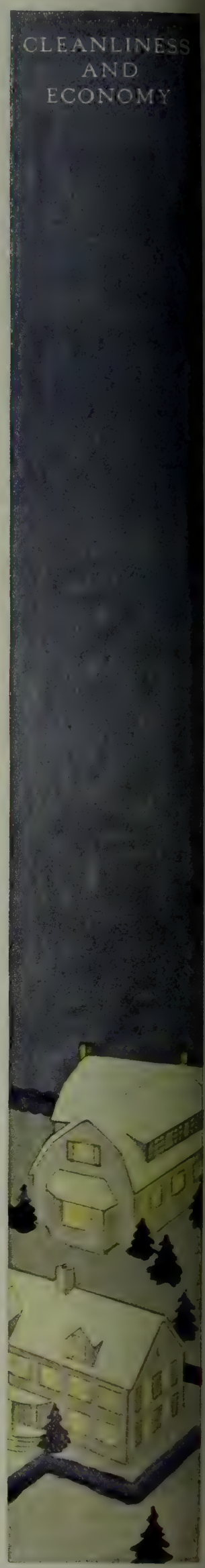
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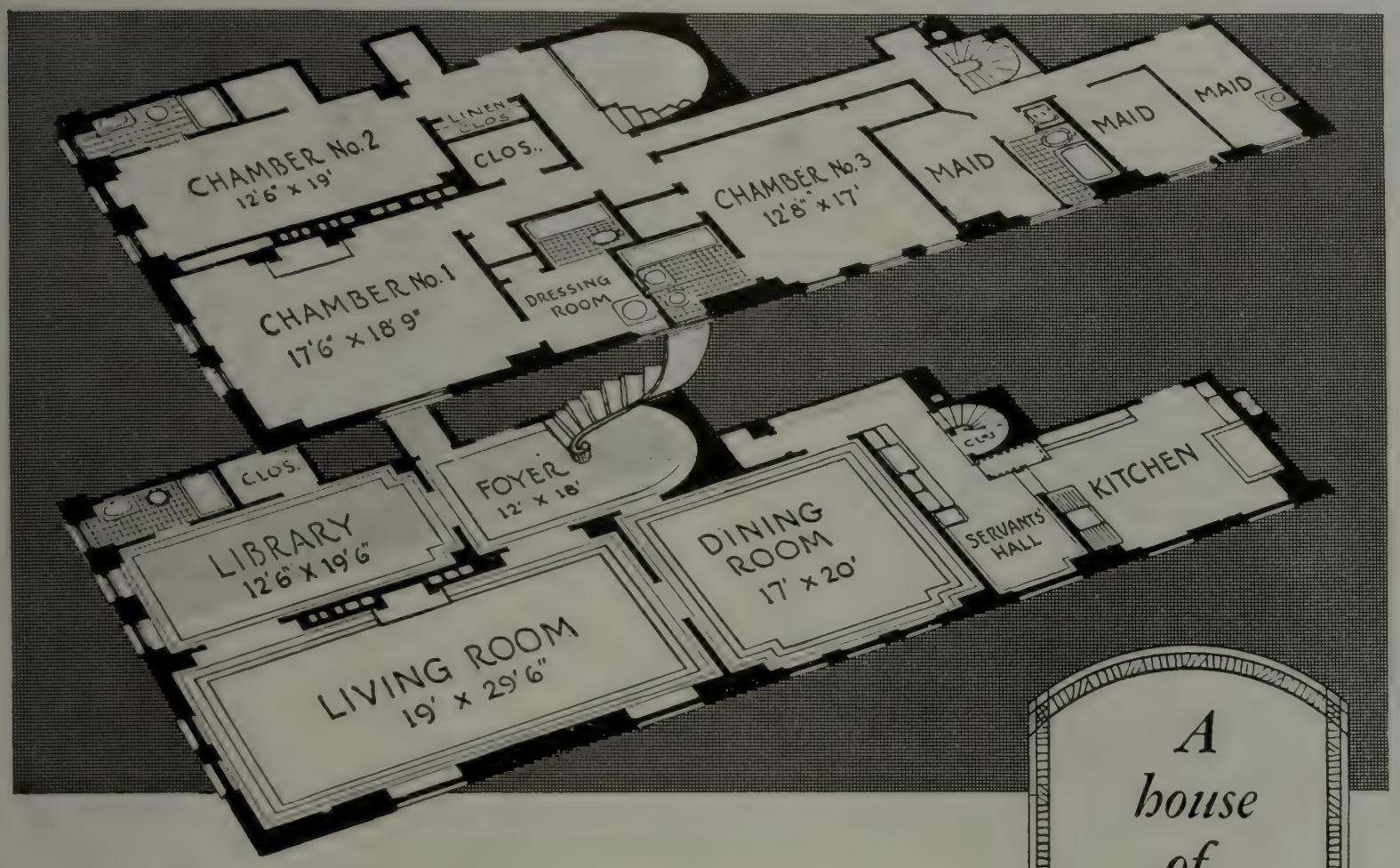
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A Variety of Charming Breakfast Rooms

(Continued from page 47)



The color scheme of this charming breakfast room in a California house is robin's egg blue and yellow. The table is of old walnut decorated. The silk draw curtains match the blue of the walls and the overdraperies are yellow. Courtesy O. E. Mertz and Company

tial quality which the decoration should express but therein lies the difficulty into which far too many rooms fall and fail. For in the endeavor to provide sprightliness, cheer is frequently intensified into a broad hilarity. The breakfast room is usually specifically planned to receive the south sun. This is quite as it should be for to all but the most perverse a glimpse of the morning sun does indeed stimulate a pleasant feeling of well-being. However, when this animation is furthered by the use of yellow, orange, and vermilion, one may be excused the impulse to linger as long as possible in the mellow seclusion of the dressing room with all of the blinds pulled down. A gentle suggestion of cheer is far more pleasurable on beginning a day than the emphatic insistence that one at once assume the gusto of high noon. For this reason, to all but the immutably poised, a singing bird in the breakfast room is something to fulminate about. Richard Steele might have been writing of the decoration of breakfast rooms when he said, "That mind is dissolute and ungoverned which must be hurried out of itself by loud laughter . . . or else be wholly inactive." Green is therefore probably the most successful color to use in a south breakfast room for it encompasses both light and shade and does not hurry one. Blue may also be used excellently in rooms with many windows. Red and mauve are to be avoided if one assumes any responsibility for the states of mind of the breakfasters.

As a pleasant outlook seems particularly desirable for a breakfast room, a part of a porch, glassed in winter and screened in summer, makes a delightful breakfasting place. Lacking an attractive view, an out-of-doors feeling may be introduced by covering the walls with one of the many colorful papers depicting tropical trees and flowers. Lattice or treillage may also be used with charming results. As stuffiness in any form is to be avoided, heavy curtains and carpets should be eliminated. The windows may be simply hung with chintz, thin rough silk, crisp taffeta, organdy, or with decorative shades, and the floor laid either with random shapes and sizes of flat stones,



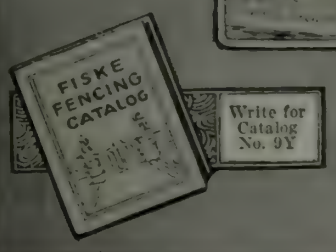
What could be more delightful than breakfast in this room where the mural decoration shows an old galleon, all sails set, pennants flying, as she cuts her way across the Spanish Main. The furniture is painted in a soft yellow and ferns give a note of freshness. Courtesy of James Slater McHugh

(Continued on page 114)

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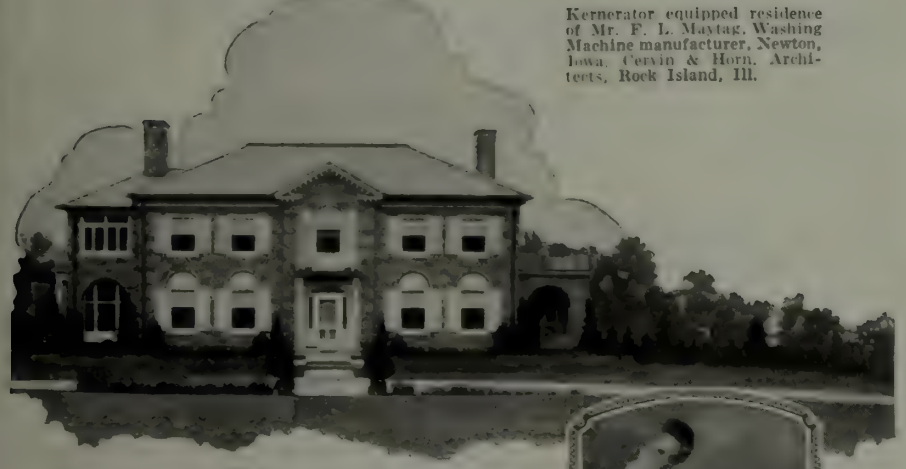


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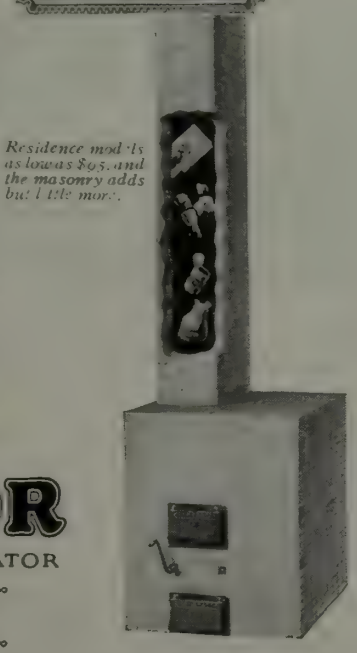
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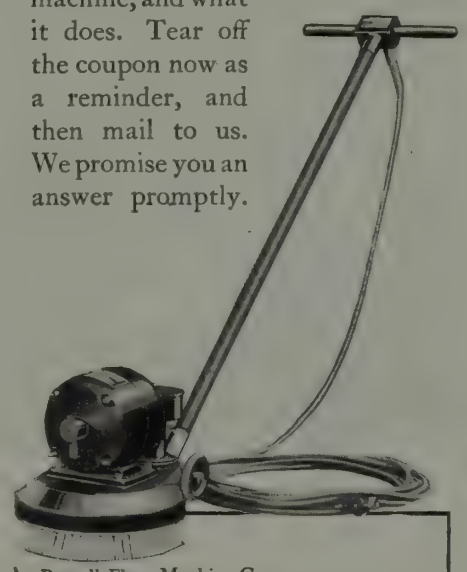
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Antiques as Decoration

(Continued from page 56)

the styles introduced by the Dutch followers of William, these influences were so submerged and well adapted that the woodwork of the early eighteenth century is probably the most inherently English. Further, it manifests that dignified simplicity which has caused it to remain popular to the present time. And if walnut came into more general use it is interesting to remember that many fine pieces of oak were also produced at this time, the two woods often being combined in the more important furniture for the purpose of achieving decorative surfaces. And we find the use of oak during the first decade of the century in those curious box-like desks with a partially slope front, fitted beneath with drawers. This was placed upon a stand in the form of a table supported with turned legs and under-stretchers, and is of importance as being the forerunner of the splendid slope-front desks with interior fittings which later appeared made both from oak and from walnut.

The simplicity which is the keynote to Queen Anne furniture is probably typified to a greater extent in the chairs and other seats. In fact, plainly evident at this time is the modernization of the English home. Whereas previously, sumptuous furniture had only been produced for the nobility and more wealthy classes, we now see finer furnishings taking their place in less important houses. At the same time the former magnificence was retained among the nobles, who it would seem, appointed that extravagant idealist, William Kent, the sole arbiter of their taste in decorative art. But while this erstwhile coach-painter's apprentice under the patronage of the Earl of Burlington rose to considerable prominence and interested himself in numerous branches of the arts, his furniture designs while of interest to collections rarely find place in our present day scheme of decorative woodwork. It may nevertheless be well to point to the outstanding characteristics of this oft-times superlatively ornate but brief vogue.

Kent, upon the appearance of mahogany, began to adapt this wood to the production of ponderous pieces, proportionate to the rooms which he in his capacity as architect designed. But seemingly unsatisfied by massive carcasses he also added enormous swags, heads in relief and grotesque carved legs to tables, and in fact similarly embellishing all his woodwork which is almost invariably of a purely architectonic character. Little has been written of his activities for his styles in no way affected the prevailing and more simple vogue of the Queen Anne period. And that this was the case is proven by the many unpretentious yet beautiful tables and more comfortable chairs and sofas which appeared among the domestic furniture. In fact it was at this time upholstering began to assume that importance in its connection to seats, which it has since retained. Those alluring old wing or as they are known "grandfather" chairs became part of the household furnishings, usually supported on cabriole front legs, many of which are carved, the back legs taking a similar form but of the more simple sawn rectangular type. Other types of chairs are those with the upholstered back and seat, the arms being open with a padded rest for the elbows. These also are supported by cabriole legs, as were the sofas.

This use of the cabriole leg is particularly marked in the furniture at this time, applying equally to the small graceful tables, stands

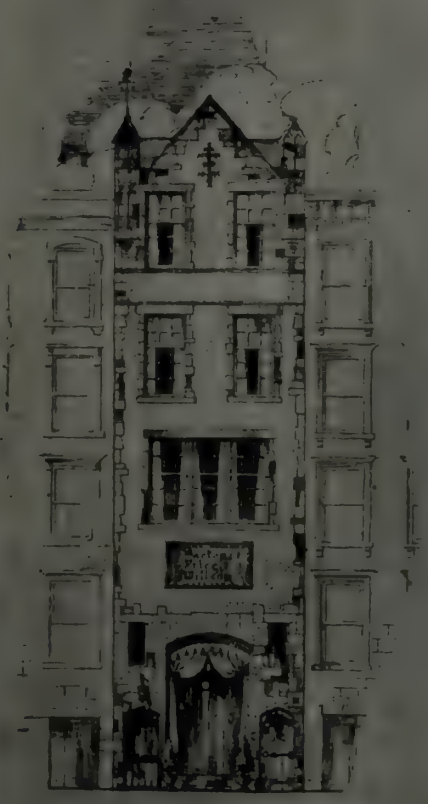
(Continued on page 95)



Many of Chippendale's cabinet doors develop a particular grace in the style of the glazed panels while his occasional employment of a vase between a broken pediment is characteristic of his later work



The Queen Anne walnut table in the hall of a house in Berkeley Square, London, is dignified by the perfectly proportioned early Georgian mirror



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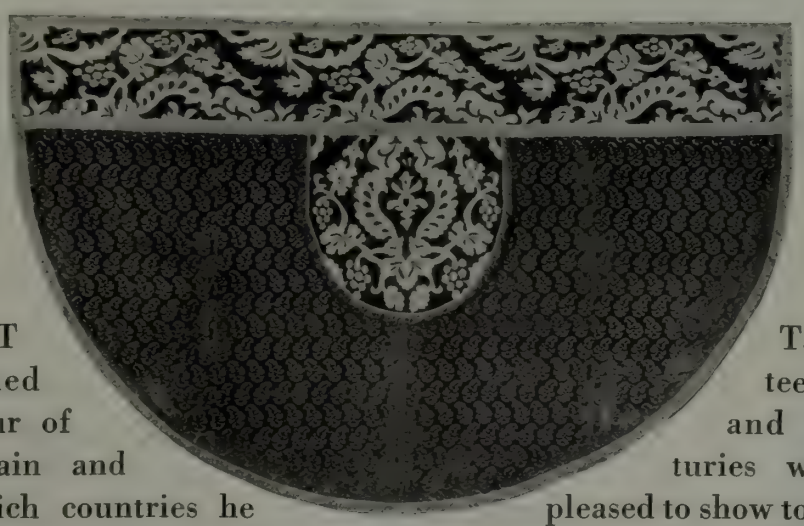
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Glamorous Florida

(Continued from page 53)

floors a hall and dining room in another house and is as perfect a background for deep, rich rugs and chairs of old Italian tapestry as one could conceive.

A house without a backyard is an ideal that every architect seeks to achieve. A rear façade may be as pleasing to the eye as the front that faces the street. This ideal has been realized in all the houses in this group. The garages and servants' quarters are charmingly grouped and suggest the picturesque peasant houses of southern Europe. Back lawns of soft, green grass patterned with shrubs and flowers invite the life of the household away from the front lawns to their more informal privacy.

Florida is comparatively a new country, and it is particularly interesting to find here homes that have all the glamor and artistic tradition of the past, with all the comforts of the very new present. On Sarasota Bay, reminding the traveller of the Bay of Naples, the setting is unusually well adapted for the combination of tradition and innovation—tradition in the preserving of old architectural and decorative motives, innovation in the ultimate word in conveniences. Certainly it would be retrogression to ask the up-to-date American citizen to do without the labor and time-saving devices he has perfected, but there is no incongruity in recognizing the beauty of older orders of architecture and adapting them to our own needs, when the background is appropriate.

The beauty of iron grillework, of wide, hospitable hearths, of arched doorways, the suitability of broad, flat roofs under the hot sun, the play of light over white or delicately colored walls, the secluded charm of a patio—these are things which are not bound by time or place. They have their intrinsic merits, and intelligently adapted to the needs of the present day, they add interest and variety to our stereotyped scene. The fact that the Spanish type of architecture has taken such a strong foothold in Florida, as well as in California, is explicable by the type of life which is being worked out in these sections of the country, where living centers about the house and garden. All our modern inventions in domestic arrangements tend toward a more public and standardized life. Kitchenettes are marvellously compact, but one is distressingly like another, and they are primarily designed for people most of whose lives are lived away from the home. When we find ourselves faced with the opportunity for more leisurely and pleasurable living, as in the Sarasota Bay district, we cannot do better than adapt the best features of an architecture slowly and thoughtfully developed by Spanish and Italian artists, serving patrons who were past masters in the art of living, and who took time to perfect that art.

Antiques as Decoration

(Continued from page 92)

on which chests of drawers were raised, stools and other pieces. With the bureaus or slope front desks, secretaire-cabinets and other wall pieces we invariably find the employment of the low plain bracket foot. Throughout the reign however the former Dutch influence is present in the use of marquetry inlay, particularly in the panels of cabinet doors. These as a rule were built with straight sides, and although seldom met with, instances are known where those of later date exhibit the *bombé* or swelled ends common in French pieces. From existing examples we may gather that the use of marquetry was but of short duration, this early being supplanted by beautifully figured veneer panels and also by the use of lacquer. Greater use of and the increase in the number of pieces of domestic furniture is marked at this period by those already mentioned and by the dining tables with the fall leaves which make for such an intimate setting in conjunction with those solidly constructed walnut chairs with the plain fiddle shaped centre splat. It is well to recall that the sideboards of Queen Anne's time were those splendid serving or carving tables, which today we use as side tables in hall and reception rooms.

That there should be a commingling of the styles of this period with those of the celebrated Thomas Chippendale may be looked for, as although the designs of the latter did not appear until after the death of Queen Anne, he doubtless absorbed much from his father who was a cabinet-maker at Worcester during that reign. At the same time there are apparent and unmistakable differences between the furniture of the two eras. In the first place Chippendale developed his styles for the use of mahogany, which was almost unknown in England until about 1720. Again there is a considerably more noticeable elaboration in the designs of thiscabinet-maker,whichwhiletheyare largely adaptations of motifs borrowed from the Dutch, French, Chinese, and at one time even the Gothic, they are nevertheless impressed with the incomparable skill of this first designer to associate his name with his woodwork.

Possibly one of Chippendale's greatest gifts to his craft was his development of the cabriole leg, for while this is usually found on Queen Anne pieces with the plain club foot terminal, Chippendale evolved many and beautiful varieties of this graceful support. His favorite, however, was the claw and ball with a foliated knee, and this he used on his chairs with the pagoda shaped toprailandthepiercedribboncarved, and other more elaborate backs.

Examples by Chippendale in which the Chinese influence is apparent in the fretted designs, interlaced trelliswork and pagoda tops have retained equal popularity with his more robust occidental style. And as in his own day complete rooms were furnished in the Chinese manner, so today we are reproducing these apartments even if the assembling of early examples is not always an easy undertaking. But whatever the necessary effort the successful achievement of such a room amply repays those various anticipations and disappointments, which add so much zest to collecting. Yet if for a time the Chippendale styles disappeared on the arrival of the Adam vogue, actually they were perpetuated to some extent even at that time by those evolved by Hepplewhite.

In dealing with this, the last of the famous eighteenth century styles, it is well to remember that Robert and James Adam were and remained architects. It is erroneously supposed by many that much of the furniture which bears their name was made by these men. Such however is not the case, their entry into the field of movable woodwork being entirely due to the necessity of their obtaining furniture interrelated with the styles of their interior architectural styles. Hence the difficulty in deciding with any certainty whether a piece was the work of Hepplewhite, Sheraton or of any of the lesser known makers of that time, each of whom was employed by or slavishly copied the designs of the famous brothers Adam. This difficulty is particularly illustrated in the chairs, for these with the shield, lyre and other forms of backs appear equally in chairs designated as Hepplewhite or Adam, as does the use of Prince of Wales feathers, and other decorative motifs. And throughout the designs of Hepplewhite, Adam and Sheraton there is an unfailing use of classic ornament, painted panels, figure medallions and other decoration which had emanated from Robert Adam's trips to Italy, more specifically to Pompeii.

But whatever controversy any individual piece of the neo-classic period may raise, nothing can gainsay the beauty of the lines and the elegant grace embodied in this furniture. Whether in boudoir, living room, or old fashioned drawing room it never fails to exhibit the master hand. The many beautiful types of chairs with the shield, wheel or hoop back, and the rectangular tapering legs are today finding their way to this country and being used in our dining rooms, while such pieces as the ingenious desks produced from Sheraton's designs as well as the dainty tables, cabinets and commodes are as eagerly sought for. In fact as yet only the edge of the field which represents the furniture of the entire Georgian era has been furrowed and the cry that the supply of these pieces is becoming exhausted is fallacious, the patient searcher still finding himself well rewarded.



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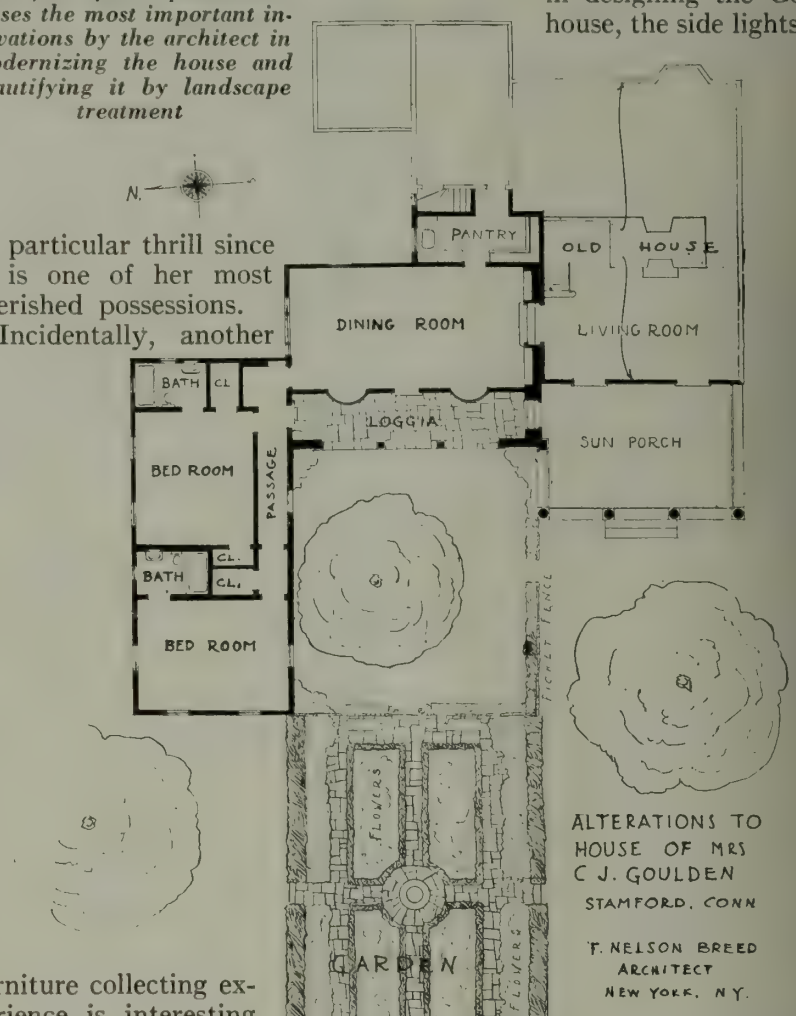
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Small House on Large Estate

(Continued from page 67)

The first floor plan comprises the most important innovations by the architect in modernizing the house and beautifying it by landscape treatment



in designing the Goulden house, the side lights of an original Colonial character must be mentioned. In canister red, Colonial, blue or Adam green and gold they add a piquant touch to the quiet color scheme and consort familiarly with the furnishings of which they were once a part. Without striving for architectural accomplishments of a spectacular sort or straining for decorative effects, yet the Goulden house is a tremendous success by reason of these negative virtues, for it carries on the traditions of the type which it follows and fills the very purpose for which it was designed, a real home in the country within easy access to town.

no particular thrill since it is one of her most cherished possessions.

Incidentally, another furniture collecting experience is interesting to show the migrations of antiques from their original abiding place. Curiously enough, from widely different sources came a desk and a bureau, now reposing in one of the guest bedrooms, of curly maple and mahogany with inlayings of satin wood and the original eagle brasses. Although one was found down in Maine, the other in Pennsylvania, they are identical in material, style and workmanship and a comparison of the two pieces leaves no doubt in the minds of connoisseurs that they were the work of the same craftsman.

As an evidence of the attention to detail observed by the architect

New Silhouettes in French Tea Service

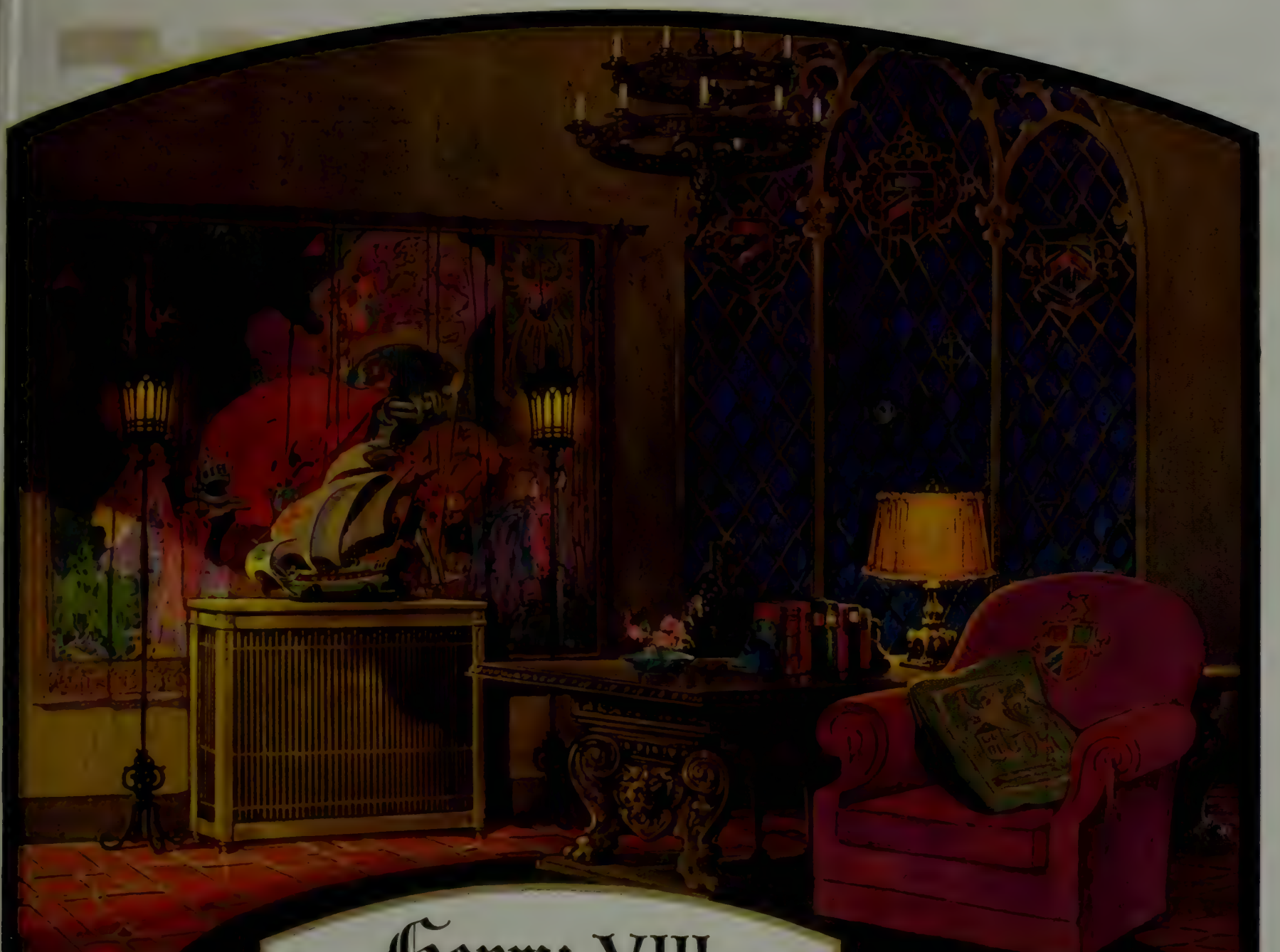
(Continued from page 51)

ornate products of their ancestors. Its smooth, polished surfaces give almost the impression of steel.

Never before have the silversmiths had such an opportunity for never before has metal played such an important part in interior decoration. In a room where Lipska has placed a shining aluminum screen, and Chareau a palissandre and wrought iron table, it is fitting that such men as Puiforcat and Sandoz contribute a silverware that is equally modern in spirit.

The Exposition des Arts Décoratifs gave tremendous impetus to the modern movement. It was the first big artistic manifestation that Europe had seen since the beginning of the War . . . and how different from anything that might have come before. Since the summer of 1925, there have been great strides taken. The excitement of "finding something new" has given way to a more mature attempt to relate the new lines and forms to the "grande tradition".

For even the most radical ultra-modernist holds the innate respect for tradition. He is trying to create, today, nothing which, in comparison, would shock, and nothing which, however new, does not make a brave attempt to bear all the marks of a taste which understands the heritage of France which, among other things, is characterized by a creative vitality and the need of developing new forms and formulae when the old have served their usefulness and the times seem to demand fresh interest.



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and the English Home

WHATEVER his short-comings, to Henry VIII we owe the charm of the English home today. With all the beauty of the early Norman manner—its tall ascending growth, Gothic leaded windows and paneled walls—it lacked comfort and grace within.

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OF REINFORCED RUBBER

Home Patterned after English House

(Continued from page 71)

it might have been in the family since the days when the great hall was the living and dining room for the whole household. The four richly carved chairs bespeak, by their upholstery of original Charles II velvet, the introduction of a new sophistication and a new standard of elegance into the manor. There is a rare chaise longue, which, indeed, is authenticated all the way back to the possession of Charles himself. A singularly rich Italian *cassone* and two console tables on either side of the entrance door might have been imported to England from Italy at about the same time. But here the imaginative reconstruction must cease abruptly; for the Pompeiian water bottles on the consoles would have been unobtainable during the periods represented in the hall. They were obtained for Mr. Hines from the collection of the late J. P. Morgan.

In the reception room, even more than in the halls, the dominating taste is expressed through the assemblage of superb treasures. Their architectural background is simple. The walls are paneled with plaster mouldings of strong but moderately shallow profile, and are painted a greenish blue which is rather deeper in tone and more interestingly textured in the glazing than is the case with the usual "Georgian antique" wall treatment. The floor is covered with a modern rug, walnut in color and patterned with the fretwork design seen so much in old Chinese rugs. Between two pairs of tall windows which are curtained with ivory silk and draped with old gold damask, there is a fireplace with facing of veined black marble and a mantel of grey mottled marble tinted faintly purple. This is a fine reproduction of an old piece in London; it is the only reproduction in the room.

Before this chimney piece, on one side, is a love-seat deeply upholstered in soft red antique velvet, at either arm of which is a Pembroke table by Sheraton. Facing these, on the opposite side of the chimney piece, are two chairs which are almost, if not quite, unique: they were designed by Robert Adam at a time when he was most strongly under the influence of his French friends and, unlike by far the greater part of his furniture, are of natural-colored pine. The upholstery was applied by the decorator, as in the case of many of the fine items in this house, and is exactly appropriate in its fineness of texture and the loveliness of its soft blues, greens and yellows. Between the chairs is a little inlaid table of the same period, but the finest tables in the room are the two Pergolese satinwood sidepieces that stand before the windows, on each of which is an Adam crystal candelabrum.

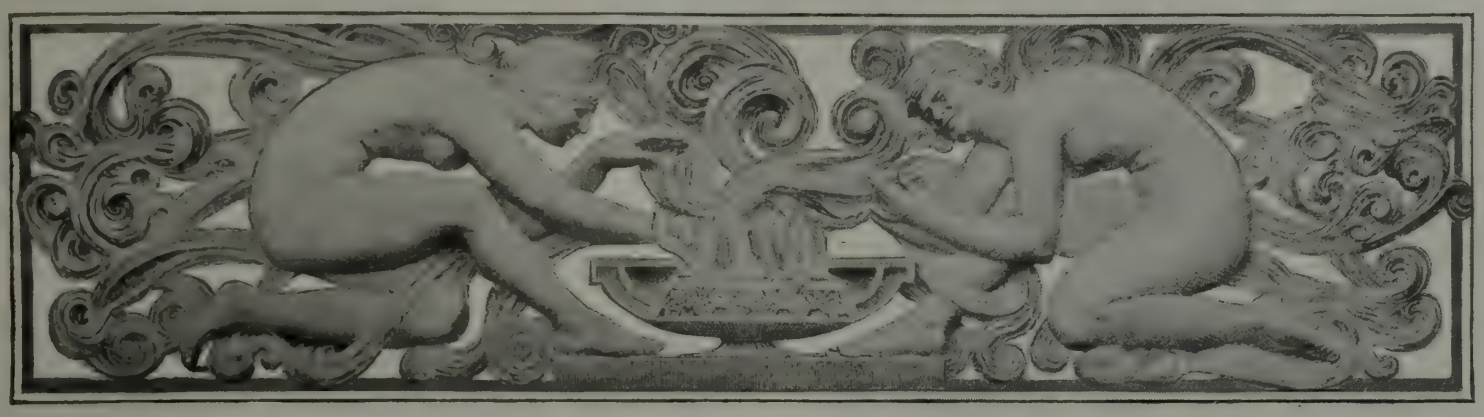
Six Adam egg-back chairs are disposed here and in the music room. These had been selected, under the Rogers Fund, for the Metropolitan Museum of Art, but the circumstances of the fund at the time they were desired for the Hines residence was such that they have found satisfactory setting in this Mid-American dwelling. Of these treasures, four are grouped about a pair of commodes, indisputably authenticated as the work of Sheraton himself, into the serpentine fronts of which are wrought gracefully elaborated inlays. An Adam settee with gilt decoration stands before the front window, and completes the ensemble of major objects in this chamber.

It must be noted that the Gainsborough which appears in the illustration has been replaced lately by a portrait of the daughter of the house, Mrs. Howard B. Howell, now of Dayton, Ohio, done by Robert Henri. The only other pictures are two color-prints by George Morland, "The Dancing Dog" and "The Guinea Pigs", that occupy the smaller panels at one end. On each of the commodes is a Chinese porcelain, a turquoise vase of the water bottle form—these and the ginger jars on the mantel also from the Morgan collection. In addition to a modern floor lamp and table lamp, which are quite in character with the associated objects, the room is lighted by Georgian side-brackets and a pair of mirror appliques designed by and executed for Robert Adam. From this description it is evident that, with scarcely an exception, the furnishings of this room are creations of the several greatest English masters of the latter half of the Eighteenth century, and that the sum-effect is homogeneous and distinguished.

Across the hall in the music room, the walls are hung from simple cornice to low dado with ivory taffeta. Ivory under-curtains appear below blue and tan draperies. The rug is a rarely beautiful Aubusson, and among the fine pieces of furniture are the painted piano which came from the collection of the late Mme. Sarah Bernhardt, a Sheraton roll-top desk and chair which also were intended for the Metropolitan, an Adam love-seat and a Heppelwhite chair with the Prince of Wales plume. On the walls near the door are hung a pair of oval panels of Gobelin tapestry in old French gilt frames. At another point an Adam mirror is suspended above an ebony cabinet of the same period. It is typical of the strong family-feeling that pervades this home that a large portrait of Mrs. Hines and her daughter, by Louis Betts, occupies the main wall-space, with an Adam bench below it and two tall French drawer-cabinets on either side.

From the point of view of authentic masterpieces of fine furniture considerately assembled, these two are the most interesting rooms in the house. The walls of the din-

(Continued on page 116)



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Painted Woodwork as Interior Finish

(Continued from page 74)

ful enameled finishes in period rooms will realize that it is usually desirable to obtain an antique effect for the final finish. This can be provided to perfectly simulate ageing, by applying a final coat of a glaze made up of turpentine, oil and varnish and rubbed in all directions until the desired texture of finish is obtained. This surface is finally rubbed with rotten stone dust and very often the glaze has a certain amount of coloring matter in it to provide monotone or duotone effects, and color may also be introduced into the final coat of enamel.

It should be noted, however, that very little color should be mixed with enamel because it has a tendency to destroy the properties of the material. As a rule, it is probably better to buy commercially mixed colored enamels when color effects are desired. When painted mouldings and carved woodwork are used, it is usually found desirable to leave the round and projecting parts in relief and to have the background and shadow spots in a contrasting or deeper tone. This is accomplished by applying two coats of glaze over the enamel. The first coat should be light in color and the second coat much darker. While the second coat is still wet, it is rubbed off at all points where the lighter color is desired. Of course, a less expensive way to obtain this result is simply to apply one coat of glaze and rub it off on the spots where the lighter color is wanted.

Of course, the method described above represents the most efficient and complete way of obtaining good enameled woodwork, and for less expensive work, there is no question that the number of coats can be reduced to about two of paint and two of enamel; much of the rubbing between coats can be eliminated; and the final coat of glaze can be applied without much rubbing of the final coat of enamel, but here again is a case where the best effects and most lasting jobs can only be had by doing the work conscientiously.

When deciding upon the actual paint to be used, it is obvious that only the best grades of paints, enamels and varnishes should be purchased. The actual material represents such a small part of the cost that any attempt at economy through purchasing cheap materials is foolish, and a cheap painting job will soon make its deficiencies known and ultimately result in greater cost than if the original work had been well done.



Enamels in flat and sometimes duotone effects were generally used throughout for Early Colonial woodwork, except paneling

As we have spoken of the use of plaster panels, it may be well to note that the method of painting plaster usually calls for three good coats of white lead and oil. The first coat is allowed to dry for two days and is put on fairly thin to avoid brush marks. The second coat is thicker and the desired color is introduced in the third coat. The final and fourth coat is of enamel in which some zinc has been mixed, after which glaze is applied as already described, bringing the finished surface to the color of the woodwork or in contrasting shades if desired.

While this subject of painting is under discussion, it may be well to note the recent advent of the so-called lacquers through the use of which a full range of painted and enameled effects is obtainable with a reduced number of coats and a final hard finish, attractively dull in appearance, and which it is claimed will last for many years without any treatment except occasional washing.

Of course, the requirements of woodwork in this classification are not confined to enameled surfaces and many very attractive effects are obtainable through the simple use of paint usually in three coat work. Where in the old days painters invariably mixed their paint and pigments on the job, there have been such rapid strides by manufacturers of these products that today every known color and finish is obtainable in ready mixed form and perhaps for the average job this is a better way to buy paint, because there is no variation in color and consistency.

(Continued on page 102)

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Country Home in the Spanish Manner

(Continued from page 59)

and used as separate pieces of furniture, were temporarily placed for convenience on tables or stands. In the sixteenth century these chests and cabinets, with the lid in front and swinging down, instead of on top and swinging back, began to be attached to the table or chest on which they stood. Presently, the interior of the chest or cabinet began to be equipped with drawers and heavy slides to be inserted in the supporting table or chest to carry the lid when opened down, which then served as a writing table. The ornamentation of these vargueños is often elaborate and beautiful. Exquisite inlays decorate the front of the drawers. The outside of the lid and other flat surfaces carry pierced iron plaques, the beauty of which is enhanced by a velvet background. The vargueño in the Paterno house is an unusually fine example and fits perfectly into the room.



The Italianesque solarium will eventually be completely covered with ivy and flowering vines



Yellow rough plaster walls and a roof of red-violet Spanish tapered tiles completely transform the Victorian exterior

Painted Woodwork as Interior Finish

(Continued from page 100)

Referring again to the woods commonly used for painted trim, there are of course other kinds than those which have been discussed and which may be entirely acceptable. The best judges, after all, may be found among the architects and contractors, and it is not unusual to find a variation in the types of wood favored according to the locality and climatic conditions, together with those of supply.

One of the most important factors is the question of the condition of the wood. It is obvious that if it is not well seasoned, the resulting shrinkage and distortion can unquestionably destroy the desired effects. It may also be noted here that the architectural forms of the woodwork are most important, and while as a rule the various types of mouldings are clearly defined in the architect's office to be consistent with the characteristics of the period adapted, there are on the market today many excellent standard stock types of trim and doors which were originally designed for manufacturers by capable architects and which thoroughly meet the architectural requirements of good interior woodwork. If there is any question about the design, here is a dependable manner in which to insure that its details will be sufficiently correct to provide the proper character of interior woodwork throughout the house.

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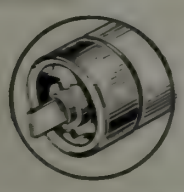
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Chinese Tiles

(Continued from page 57)

White is the Chinese color for mourning. It also typifies purity and light. The soul of the dead is supposed to be brought back by the waving of white cloths and women are protected from evil by the wearing of white dresses.

Animal forms, too, play an important part in Chinese symbolism, as they have in that of other nations.

What better method, then, of using these symbolic forms and colors than in imperishable tiles to be displayed upon the dwelling or other building for the protection of itself and its inmates?

Among the animal forms, the dragon (Lung) comes first. It always appears on the gables and often upon the ridge of the roof. At the ends of the roof it performs the function of our lightning rod.

In Chinese tradition, Fush-he (2962 B. C.) was supposed to have seen a dragon issue from a river in the province of Honan; and the figure of the dragon was placed upon the national standard.

It is the dragon (Lung—dragon of the sky) which is yearly honored by the Feast of Lanterns. A most brilliant festival is observed in spring and autumn by fishermen to propitiate the spirit of the waters.

The dragon on the imperial palace has five claws and is the most important of all emblems. It symbolizes might, authority and power, but not destruction as some have inferred. The dragon is the coat of arms and is emblazoned on the throne of the emperor. The farmers worship a wind dragon as well as a water dragon as they both affect agriculture.

The dog is also an important symbol. The Dog of Heaven (Kylin) appears only when wise and just emperors like Yan and Shun, or sages like Confucius, are born. It foretells good and promotes longevity.

The Dog of Heaven has a bronze dragon head, four delicate feet with cloven hoofs and the body is covered with scales. It is usually shown sitting upon its haunches. It typifies gentleness and benevolence.

The ordinary dog is looked upon as the friend and protector of man. If a strange dog attaches itself to a family it is an omen of good.

The horse is much respected and is the symbol of wisdom.

The Hare (Tu) is sacred to the moon, where Taoists believe it to live while compounding the drugs that produce the elixir of life. The hare is supposed to live for a thousand years and to turn white after the first five hundred years.

As the sun is first seen rising out of the sea, the fish, and more especially the dolphin, is looked upon as an omen of good, keeping away demons. The fish is the symbol of fidelity and a design of two fishes on bridal porcelain is very appropriate and popular.

(Continued on page 105)



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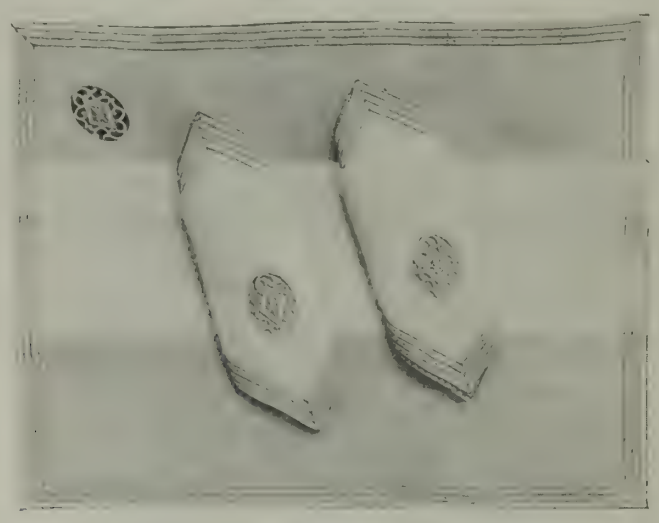
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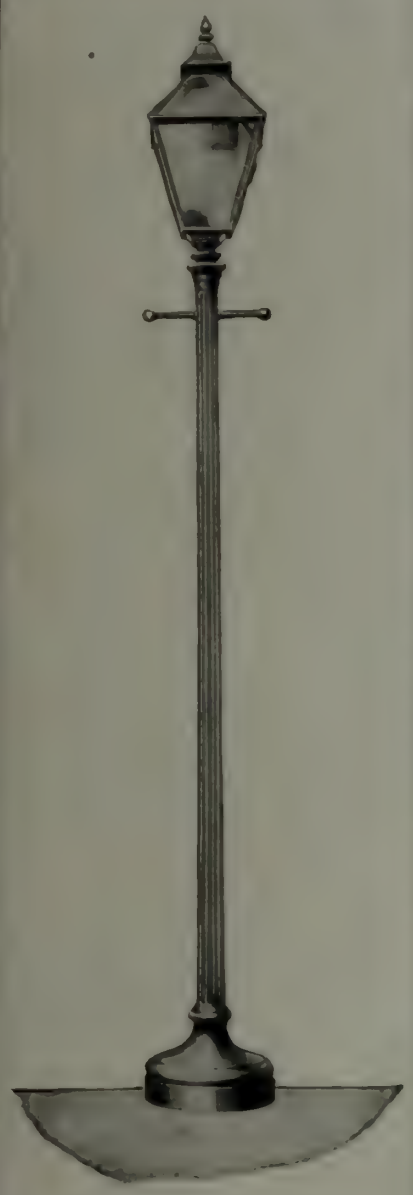
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Chinese Tiles

(Continued from page 103)

The Cock is the emblem of the sun. It also typifies justice and serves as a warning to evil-doers. The cock's comb typifies the rays of the sun.

In some parts of China, if a person dies some distance from home, his body is met by members of the family bearing a white cock, which is supposed to cause the departed spirit to be lured back to the residence.

The Stork (Ho), possibly because of its long life, is an emblem of longevity, but it is rarely used as a roof tile.

The Fung Kwang, a species of pheasant, is the emblem of the Empress. It is said to protect women and to have a benevolent disposition. The Fung Kwang is placed upon the emperor's palace and is often embroidered upon the headdress of a bride. The Fung Kwang has not been seen since the days of Confucius.

In addition to the images of birds and animals, the Chinese use images of the human form, as the God of War and the Devil.

Kuan Yu, (the God of War), tradition says, lived in the third century A. D. at the time of the overthrow of the Han dynasty. After the collapse of the Han rule, bloody inter-provincial war broke out in China and anarchy reigned. It was due to the heroic deeds of Kuan Yu that the country was saved from utter ruin. The thankful people made him their war lord and he was later heralded as the God of War.

The Devil image is used to frighten away evil spirits and for that reason is always shown in a belligerent attitude. Quan Yin (the God Mother), is the goddess of benevolence and it is believed takes a devil's form to frighten away the enemies of the people. It is one of the rarest images used as a roof tile. Taoist priests in the attitude of worship and the God of Riches are sometimes used.

With these traditions and beliefs in mind, the contemplation of Chinese art and architecture will be more interesting; and a little study will result in a deeper appreciation of the artistic efforts of our Celestial neighbors.

Under Cover

***By* Guy Eglington**

SMALL HOUSE DESIGNS. *Edited by Carleton Monroe Winslow* and *Edith Fisher Brown.* Published by Community Arts Association.

SUBSTANCE, FORM AND COLOR THROUGH CONCRETE. A discussion of the problem confronting the architects of the Shrine of the Sacred Heart at Washington, D. C. Published by the Atlas Portland Cement Company.

These two books are admirable examples of the part private

(Continued on page 119)



In The Modern French Style

A bedroom suite based on the modern French style with slight adaptations to meet American requirements. The framework and posts are of walnut. The paneling is of curled maple in a light silver finish. The borders around the panels are of tulip wood with a line of ebony wood. The checkered diamond design and other designs are an inlay of rosewood and satinwood.

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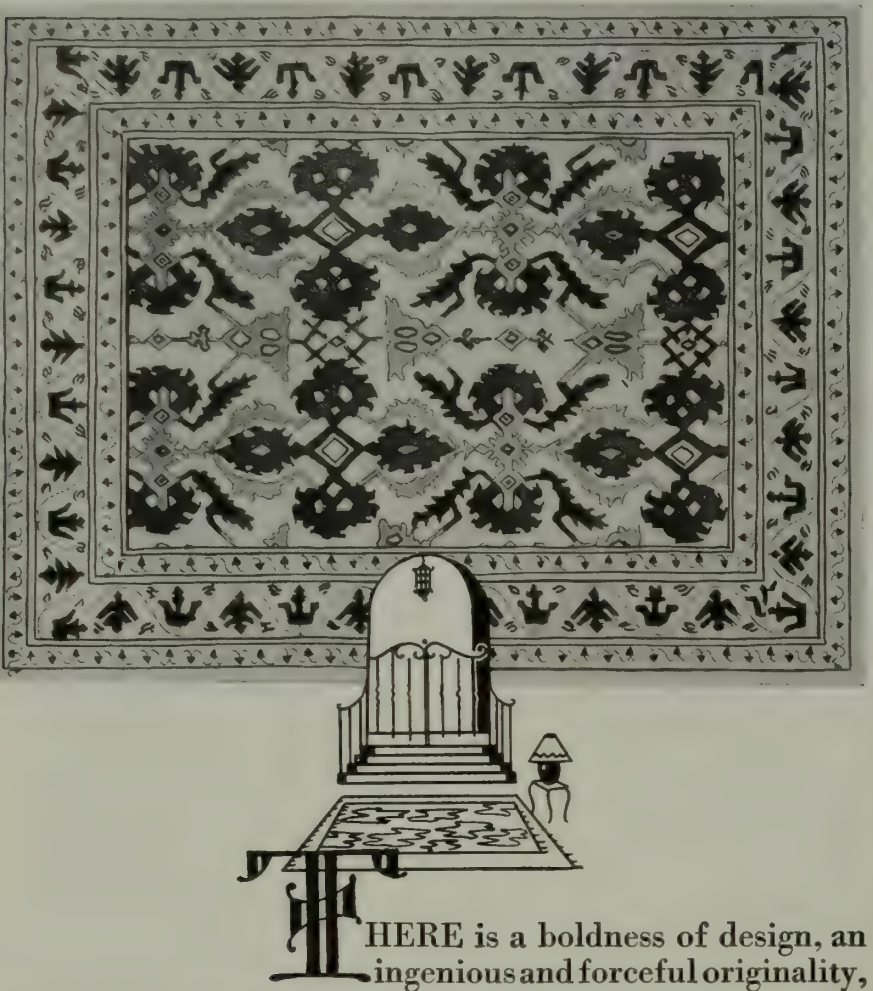
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Send us the name of your decorator or dealer and we will mail you folder A that gives you full information, not only concerning these magnificent Spanish rugs, but also about the innumerable other weaves, patterns and sizes that are constantly carried in our stock.

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Building and Equipping Your Home

(Continued from page 84)



In a "graduated" slate roof, the larger, thicker slates with the greater exposures appear at the eaves and diminish in size, thickness and width as the ridge is approached. The colors are varied also. Courtesy National Slate Association

all the basic slate colors.

"Textural" designates slates of rougher texture than the standard, with uneven butts and variations of thickness and size. The term usually applies to slates not more than twice as thick as the standard. Varying shades frequently are combined, and limited quantities of stone of such unusual colors as bronze or orange are mixed with others.



The use of slate in this charming garden walk illustrates how a garden may be embellished with this material in a number of patterns. Courtesy of Vendor Slate Company

"The custom-made roof of the industry" is styled "Graduated." It adds to the architectural values of the textural roof still greater variations of thickness, size and exposure to weather. The thickest and longest slates are laid at the eaves; the rest gradually diminish in size and thickness as they approach the ridge. The thicknesses run from three-sixteenths of an inch to an inch and a half, or more.

There is yet a newer type of treatment, the "Wave-line." To produce it, slates of approximately the same thickness, but of marked difference in width and with the butts or tails of various contours, are combined. The effect is one of "regular irregularity." Still another specialty is the "thatched" treatment, in which the soft ridge-lines and joints of old thatch are rendered with sensitive effect.

In the infinity of delicate differences of color and texture of the individual pieces of stone lies the designer's opportunity for distinction in the result. Every slate roof—like every slate floor or terrace—is unique. A suggestion of the color-variety possible may be conveyed by citing one or two architects' formulae of combination. One is: 10 per cent, each, of unfading green, unfading grey and weathering black; 20 per cent, each, of semi-unfading grey and weathering green; 30 per cent, unfading purple. Another combination of great interest is: 40 per cent weathering green; 20 per cent each of weathering grey and unfading purple; 10 per cent each of unfading green and grey black.

Fine houses there are, in which all the first-story floors are of slate. The durability, the freedom from stains, the surface-qualities and

(Continued on page 108)



This is an example of "Standard Commercial" slate-work, yet it is not standardized to the same degree that machine-made building materials are. The natural qualities of the stone are refractory to any attempt to stiffen the treatment of a roof. Courtesy of National Slate Association



View of our Exhibit of Spanish antiques at the recent Architectural League Exposition.



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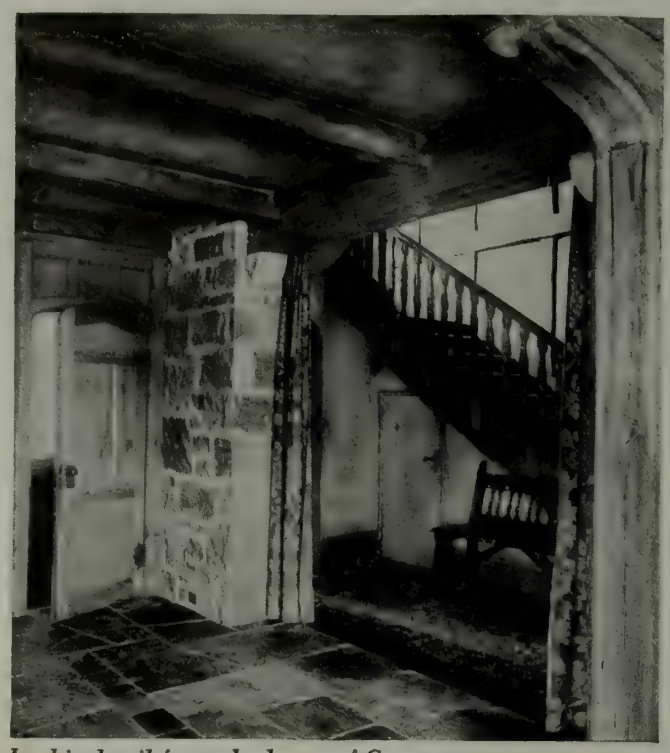
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Building and Equipping Your Home

(Continued from page 106)



In this detail from the home of George H. Townsend, Esq., at Greenwich, Conn., is seen "randome rectangular" laying of thick slates which is one of the most effective floor treatments with masonry. Courtesy of Vendor Slate Company

fire-safety of the stone make it permanently successful in this application. Entrance halls, sun rooms, cortiles, conservatories, porches, terraces and such details invite the use of slate for floors. Variegatedgreenand purple, plain green, purple, red and blended tones of "rustics," buffs and browns, all have been applied to this purpose with complete success.

As in the case of roofs, slate floors may be varied in texture and in the shapes of stones combined in them. A natural split or "quarry cleft" surface is desirable for the less formal parts of a property, but the standard rubbed surface also is available. "Run of stock" thicknesses are acceptable usually. For outdoor work "random rectangular" or the irregular sizes and shapes yield the most pleasing effects, but sawed or rubbed edges and units of regular size also are available to the designer.

Many other functions in a house can be performed excellently by slate. A kitchen or laundry could be built almost entirely of it. Wainscoting, window-trim and baseboards of the material have been found satisfactory because it is non-porous and easy to clean. Flower-boxes, shelves, sinks, drainboards and tubs of slate also are preferred by many owners. And in the nursery, as well as the kitchen, the old-fashioned slate blackboard proves amusing to children or useful as a permanent wall-pad for the housekeeper. Thus it will be seen that in nearly every room in the house this material has its uses. It is as applicable today as it was eleven centuries ago and is as decorative as it is useful. The improvements in its treatment which have come to the fore in the last few years are amazing; to one who thinks of slate as merely a dull, bluish gray substance, it will be interesting to see the variety and richness it is possible to obtain by an artistic blending of various colors and shapes of stones.



One of the newest and most effective ideas in working character into slate-work is the "wave-line roof" illustrated here. Courtesy of F. C. Sheldon Slate Company



Two sizes of slate laid in the same course with the corners broken is a method of giving texture to a roof without losing any of the structural qualities of the material. This is an example of genuine "certificated" slate-work. Courtesy of Bangor Slate Association

(Editor's Note: *Questions relating to slate, as well as any other building material, method of construction, or household equipment, will be answered by the Building and Equipping Department of* Arts and Decoration, *provided the inquiry is accompanied by stamped addressed envelope.*



The console is 56 inches high, 60 inches long and 25 inches deep . . . the bowl is 50 inches wide; the height, 20, and the base, 34.



Standing flower jar, the work of Jean Dunand, hammered out of a solid sheet of bronze, 47 inches high, decorated with a striking modern geometric design.

The Beauty of Modern Wrought Metal

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"Lazarus Laughed"—O'Neill's New Drama

(Continued from page 86)

er's faith in his denial of Death. It is Lazarus, himself, who by his laughter gives the signal. Lazarus is answeringly echoed by his followers and the Roman soldiers just outside the walls and by the Senators whose first response was to jeer. When the soldiers march in and tell Lazarus that his followers died laughingly while charging of their own will on the drawn swords, and offer to make Lazarus Caesar or a God, the scene ends in a great chorus of laughter.

His laughter gently argues with the gathering forebodings of Miriam in the succeeding scene—a murmurous intermezzo before the gleaming windows of Tiberius' villa-palace, which is on the brow of a huge cliff at Capri, about two o'clock in the morning some days later. Miriam, now considerably aged and white-haired, pleads her fear of "death, Lazarus . . not of my death but of yours . . . not of the passing away of your man's body but of the going away from me of your laughter which is to me my son, my little boy. . . " (This is a further explanation why Miriam never laughs when Lazarus laughs. He is her laughter.) Lazarus' laughter soothes Caligula's affectionate terrors which have been fed by Tiberius' warning to Lazarus in the shape of a full grown male lion nailed to a cross in the center of the terrace arch leading into the palace. Caligula fears that Lazarus will be killed and hints at escape. Lazarus' laughter sweeps over the murderous precautions of Tiberius, when Marcellus, a deputy of Tiberius' fear, is sent to exact a pledge from Lazarus that he will not laugh when he enters the palace. Marcellus dies on the dagger Tiberius intended for Lazarus, should the latter refuse. For Marcellus, like Caligula and all who hear Lazarus' laughter, must laugh too, and, laughing, fall in love with him and no longer fear death.

This laughter is a melodic river, echoed by the soldiers who guard Tiberius' fears, that sweeps over the spiritual waste land of Tiberius' opulent banquet hall, rotting with depraved courtiers feeding on their ashen memories of lust. Reclining on long couches before tables lighted with crimson-purple shaded lamps are, on one side of the hall, some forty-nine women and girls, and, on the other side, youths of an equal number. The masks of the male youths are a blotched heliotrope, eaten with effeminate corruption, and they wear female wigs of curled wire like frizzed hair of a yellow gold. They are dressed in women's robes of pale heliotrope, and wear anklets, bracelets and necklaces. The women are dressed as youths in crimson and deep purple, and also wear wire wigs, but of straight hair cut in short boyish mode, dyed either deep purple or crimson.

In the center of the room on a high dais is the ivory and gold chair in which Tiberius sits. He is dressed in deep purple and is an old man of seventy-six, tall, broad, and corpulent. "His shiny white cranium rises like a polished shell above his half-masked face." This mask is a pallid purple, blotched with darker color, as if the Imperial blood had been sickened by age and debauchery.

Before him sits Pompeia, his chief mistress, a Roman noblewoman. She wears an individual mask founded on the Type (according to O'Neill's arbitrary scheme) of "Cruel, Revengeful" in the Period of Young Womanhood—"but is aristocratic, proud, of a more sensual beauty and strength of will, more cruel and dominating than her type, possessed of a more beautiful body." She wears a wig of purple and is dressed in purple.

It is she who opens up the last remaining dam to the final purification of Lazarus' laughter. For even though Tiberius—at first frightened of Lazarus, then awed, then curious about his magical powers—inspired by the revengeful Pompeia who has been told by Caligula that Lazarus will never love her as "the" woman much as she desire him, consents to her poisoning of Miriam, now white-haired, to test Lazarus' miraculous "power over life"—it is Tiberius' belief that Jesus was the accomplice and Lazarus the magician—Lazarus laughs. In one of those beautiful moments which only O'Neill can create in the contemporary theatre, Miriam, just before she eats the poisoned peach handed her by Pompeia, lovingly revisualizes her life with Lazarus before he died. As she eats the peach, Lazarus with a sadness that is almost ecstacy, says to her "I shall be lonely, dear one," and adds pleadingly, "You have never laughed with my laughter. Will you call—Yes!—when you know—to tell me you understand?" His laughter, stilled by grief as Miriam dies, the fears of Pompeia and the courtiers, the sinister anger of Tiberius because his hope for a cure against death seems to be dying too, and the screaming rage of Caligula who now believes that his love for Lazarus is due to mountebankery, mounts when suddenly Miriam's body is seen to rise in a writhing tortured last effort. "Yes!" she says, her voice one of unearthly sweetness, "There is only Life! Lazarus, be not lonely!" Lazarus' laughter swells higher and higher . . agonizedly and supplicatingly echoed by all, Tiberius, Pompeia, Caligula, until it becomes "remote as the laughter of a God."

The last movement begins on a bass of death which is vanquished by the pure melody of Lazarus' laughter. In this last scene Tiberius, Pompeia, and Caligula "re-

(Continued on page 117)

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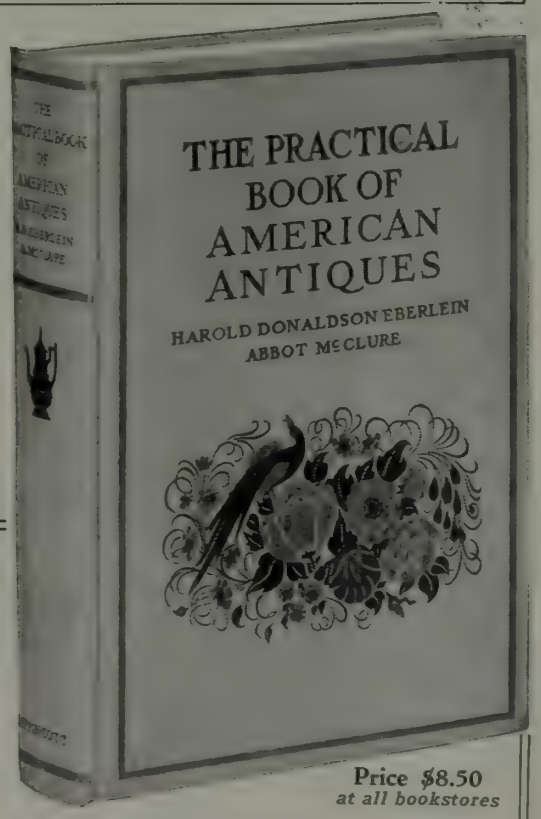
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History of New York in Etchings

(Continued from page 65)



Madison Square Garden 1924. The old landmark has now passed into history to make room for a great new office building, but the tower will be re-erected elsewhere in the city

than the mere reproduction of Nature and expression of emotion. He is thoroughly conversant with a history, a tale much concerned with picturesque peaks and depressions, of the birth and growth of this three-fold art and its development to the present high stage of craftsmanship and emotional appeal.

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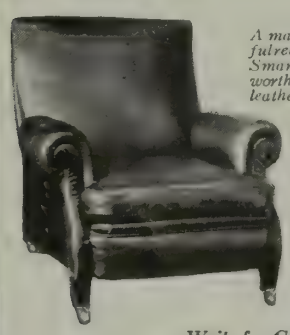


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Rich Ceilings in Right Environment

(Continued from page 62)

native in feeling. The flowing, geometrical ribs of fine plaster, embellished with simple scroll work, floral motifs, or heraldic devices were modelled in situ in low relief by hand. The figures were graceful in outline and retained their unity with the ceiling surface, as they were not undercut as in the later Queen Anne and Early Georgian ceilings done after the manner of the carvings of Grinling Gibbons. These delicate and unaffected patterns are today the most satisfying of ceiling decorations for low and comfortable rooms and combine particularly well with panelled walls. As many of the old molds are still in use, one may happily select a design of authentic loveliness. The sculptured style of Jones and Wren pargetting demands a room of monumental size and grandeur, while elegantly proportioned, chaste apartments may be exquisitely ceiled with one of the formal designs of Adam or Richardson.

If one contemplates the erection or remodelling of a home, decorative ceilings merit one's investigation and consideration. A fine ceiling is, to be sure, a comparatively costly installation, but from the aesthetic point of view it is distinctly worth the additional expense. If one favors the idea of an ornamental ceiling but is financially indisposed, one may exert one's ingenuity and imagination to construct an unusual ceiling after one's own fancy. Cement, composboard, stripping, and canvas are not exorbitant in cost and may be used effectively in a variety of ways, while the application of Chinese teabox paper or quaintly printed calico has been known to completely alter uninteresting chambers. In a certain room, an overhead treillage of miscellaneous pipes was barber-poled into a seemingly intended decoration for the ceiling, to the amusement and delight of all visitors.

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A Variety of Charming Breakfast Rooms

(Continued from page 90)

cement relieved with inserts of tiling, brick laid in herring-bone pattern, tiles of a suitable color, or with a linoleum which simulates this effect. Simply painted furniture is usually in harmony with the decorations and chairs and table of natural wood with a soft waxed finish are also pleasing. Particularly in a breakfast room, details of the decoration should be limited to the absolute essentials for use, as otherwise a cluttered, restless feeling is likely to disturb the atmosphere. Plants are perhaps the one thing which it is impossible to overdo. They are beautiful in form and color, they at once contribute a sense of life to the room, and as a crowning virtue,—they grow silently.

Among quiet comfortable breakfast rooms, one done in the English manner was particularly successful. The room was panelled to the ceiling, its broad windows looking out across sunlit fields. Flanking the fireplace, in which a fire crackled, were two chintz covered chairs beside one of which stood a table with the morning papers and some magazines. Beside the other stood another small table bearing an urn of hot coffee and shining cups. In this large household one could please himself about the hour of arising, sure of finding coffee awaiting him if he wished an early walk, and the opportunity of a leisurely examination of the day's news before or after the repast. The table laid before the windows bore fruit and rolls, and a bell was at hand to summon the servants when one wished to proceed to the more substantial part of the menu. Formal breakfast rooms may also be successful because of the very precision of their appointments, which seem to make unnecessary the chatter of the lunch table or the brilliance of dinner.

In summer, no matter how attractive your breakfast room may be, it will not be able to compete in invitation with the garden or veranda as a breakfasting spot. A small table set under the trees, gay linens, and peasant china make even the shortest and simplest of breakfasts memorable. Almost everyone is willing even to carry his own tray of supplies from headquarters in the house if it is necessary in order to enjoy the privilege. If you have a view from a large window or a terrace, or if a particularly delicious breeze comes through a hall in the morning, the breakfast room may be delightfully changed from one spot to another during the hot months for the sake of variety. More than one roof in the city has been temporarily transformed into a delightful breakfasting spot by means of a broad striped umbrella and canvas chairs.

Given an understanding of your own morning mood,—and of course that of your family, if you have one,—it is a stimulating and engaging task to arrange a breakfast room, so stimulating that the inclination is to be over-exuberant. The joyous members of your family are their own dynamos, so in planning your decorations consider the dispositions of those languid ones who believe with Steele that "the thoughts of him who would be discreet and aim at practicable things, should turn upon allaying our pain rather than promoting our joy"—thus making all content.

Analyzing the Home Heating Problem

(Continued from page 78)

practice to conceal them under radiator covers which in turn are designed to present a good appearance and one which removes the objectionable feature of interference with the interior scheme. A relatively new development in the radiator field is the use of copper radiators which are very light in weight and can be concealed in the walls or inside of radiator covers. Other developments promise before long the appearance of these light weight radiators carefully designed to eliminate the objectionable features of their appearance in the room.

A final word of caution relative to the selection of heating equipment is that one of the worst forms of economy in home building is that of putting in cheap heating devices and equipment. As these sometimes are actually built into the house, it is obvious that their upkeep can be very expensive if the performance is not good. For this reason high repair costs are sure to result from inferior installations. It is, therefore, quite important to purchase good equipment and also to be certain that the heating contractor is of a dependable type to insure good workmanship in the original installation.

The merits of the various types of fuels must to a great extent depend on local and pocketbook conditions, but it is certain that oil and gas burning is well worth investigating before a final decision is made. Naturally, there are several types of such equipment on the market and there is a considerable variation in price. For instance, oil burning equipment may be purchased at a cost ranging from $800 to $1600, so that the manufacturer's claims must be carefully investigated, and this decision should not depend alone upon the original cost, but also on the cost of operation which varies considerably. It is probably a fact that the highest cost oil-burning equipment represents the lowest operating cost, so that these two factors must be combined before a wise decision can be made in the choice of your home heating plant.





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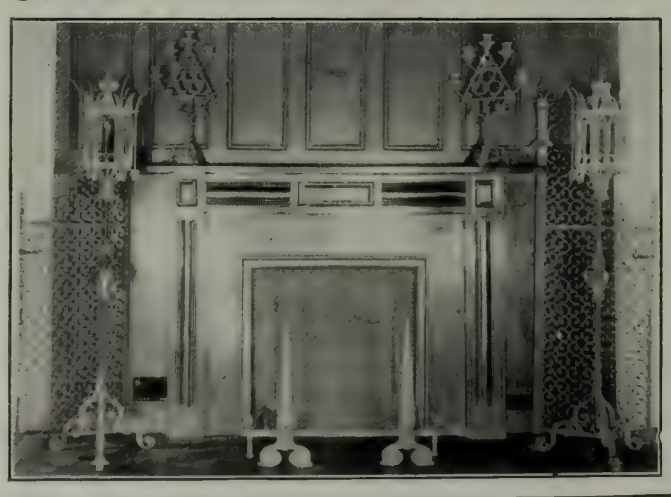
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Home Patterned after English House

(Continued from page 98)

ing room are done in old ivory; its curtains are of red damask, and one of the finest tapestries in the collection—a Gobelin with the arms of Napoleon displayed in its design—is there. So, too, are a pair of Venetian crystal chandeliers and a pair of wall-brackets of the same type. The chairs are upholstered in Cluny and petit point tapestry, but the remainder of the furniture is serving temporarily, until Mrs. Hines may select other pieces abroad.

Excepting some bedrooms, the only part of the house that is frankly modern is the little library. It is finely paneled with American walnut, its windows curtained with crewel-worked linen damask. It is dominated by an excellent portrait of the late Edward Hines Jr., painted by a young Italian private in his company, whose affectionate memory of his officer together with conferences with the latter's mother inspired a fine sincere likeness. Beneath one range of bookshelves is a charming Queen Anne table brought from London. A desk of slightly earlier style occupies the space before the windows. The rest of the furniture is modern.

The remodeling which resulted in the character of the house as described began in the third story. Here, until this work was undertaken, was a ballroom, the scene of gay entertainment for the younger members of the household. But as they grew up, they relied less than previously upon its resources and required more individualized accommodations. It was in response to these circumstances that the architects and decorators were called in.

First the front part of the third story was partitioned off to provide a general lounge for the young men. The space behind this chamber was divided into sleeping rooms. Above these, servants' quarters were provided. The attic-story, however, does not project over the lounge, which is floored, in the fashion of the late Gothic manors, with random width hewn oak planking. The walls are stoutly timbered and the panels are plastered, as are those between the sloping rafters. In the South wall there is a dormer alcove with a stone-faced fireplace surmounted by an old velvet hanging. Heavily leaded casement windows appear here, as in the front bay. An attractive touch to the fenestration is that the crests of the institutions attended by the young Messrs. Hines—Yale, Oxford, Andover and Christ Church College at Oxford—are rendered in the glazing of the front windows, while painted glass inserts representing the Harkness Memorial Tower at Yale and "Old Tom" at Christ Church together with others symbolizing forestry and polo are used in the alcove.

Against the rear wall, under the screened balcony that gives onto the attic-story hall, hangs a particularly beautiful French Gothic tapestry which Mr. Hines brought home from a recent trip to France. Below it is an antique English trestle table. The beautiful Windsor chairs also are from England, as are several of the Gothic bench-stands and an old clock. The two rugs are Spanish Gothic of great antiquity. A gem-like Madonna by the Master of the Altarpiece of San Miniato hangs in impressive isolation in one corner. On the other hand, many items in the chamber, including the large lacquer cabinet in which is kept the tableware required for intimate Sunday-evening suppers, are modern. This room, once intended as an altogether mannish loafing-room for the younger generation, has proved so comfortable and delightful that now it is commonly resorted to upon all sorts of familiar occasions.

There is no little temptation to prolong the description to include every item in every room. That, however, would extend itself into a catalogue of great length—of sporting prints by "Snaffles" in the third-story bedrooms, of Flemish Renaissance furniture in the second story hall, of several ancient tapestries along the ascent of the stairs, of a well-selected collection of etchings, and of other excellent pieces of furniture of the later French and English periods. All this would be superfluous, for enough has been said to establish that the assemblage of many important objects has been accomplished in this case with conspicuously fine results, the whole comprising a home of unusual beauty.

Old Tower Houses of Boulogne

(Continued from page 49)

On the floor above, if there is one, the rooms are large and spacious with more air and better lighted than the floor below. Generally the rooms communicated or opened on a central hall. The turrets have cork screw staircases with stone steps or pigeon houses, a feudal prerogative that only the nobility were allowed and guarded with pride and jealousy. Scarcely large enough for a tiny room, they were however the refuge of many priests during the bad years of the Revolution.

The Boulonnais nobles were not much given to writing, and the records of these old habitations are little known. Lucky that marriage contracts, wills and inventories were kept which makes it possible to trace back the chronology of the owners and discover some of these old northern names such as La Salle, Turbinghem, Haringuezelles, Liembrune or Wierre-au-Bois.

"Lazarus Laughed"

(Continued from page 110)

venge the death of a hope" on Lazarus. The phrase is uttered by Tiberius in the preceding scene, during which Tiberius seeks from Lazarus a cure against death which will restore in him the purity of his childhood. (This is a marvelous scene in which Tiberius reconstructs the contour of his whole life.) Caligula seeks in Lazarus the faith to love life, to feel that someone loves the real Caligula behind his mask of cruelty. When he goes away assured of Lazarus' love—we know he will forget Lazarus' laughter. Pompeia seeks in Lazarus physical love for the woman Pompeia. It is Pompeia, again in love with Lazarus on hearing his cleansing laughter, following her poisoning of Miriam, who spurs Tiberius on to make the final test of Lazarus' faith in life, and the truth of his song that there is no death. For her love again becomes hatred when Lazarus kisses her at her solicitation. She shrinks back, crying "No! No! It is *my* love, not Love! I want you to know my love, to give me back love—for me—only for me—Pompeia—*my* body—*my* heart—not *Woman,* women? Do I love *Man,* men? I hate men. I love you, Lazarus—as a man—a lover—a father to children!" Her rage spreads into a shrieking desire that Lazarus be tortured, and Tiberius, feeling Lazarus has no cure for him, is now revenging the "death of a hope" on the Great Laugher.

The last scene is the arena of an amphitheatre, lighted with the reflection of the flames in which Lazarus, off the middle of the arena, is being burned. The shadows of the rising and falling flames are reflected on the masks of old Tiberius and Pompeia, and on the masked faces of the populace on the banked tiers which rise from behind the throne. Tiberius' eyes are fixed on the flames. Pompeia, leaning on the rail separating Tiberius' dais from the arena, stares into the flames. What follows is an effort by all, Tiberius, Pompeia, the Crowd, its Chorus, to learn "What is beyond?" But Lazarus cannot reply as his lips are bound, though the soldiers report that his eyes shine. The chant of the Crowd develops into the demand: "Caesar! Let Lazarus speak!" and Tiberius, torn, sweeping aside Pompeia's plea "No, Caesar! He will laugh—and you will die—and I will go to him!" orders the gag removed.

It is as Pompeia prophesies. Lazarus laughs "Yes!" when the Crowd mockingly chants "You are dying, Lazarus!" and his laughter draws Pompeia to the fire, into which she hurls herself laughing. When Caligula rushes in, screaming despairingly, "Lazarus, I come to save you!" he finds the populace dancing, laughing, in the reflections of the flames, and Tiberius ecstatically advising his

(Continued on page 119)



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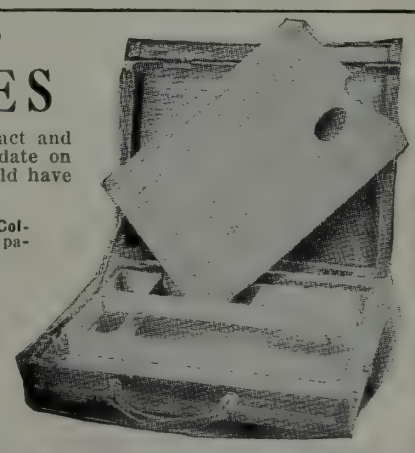
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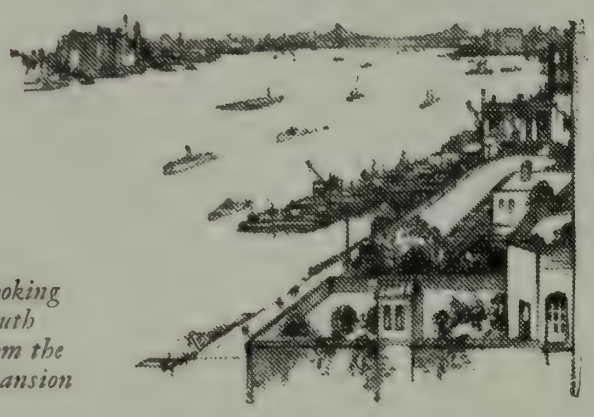
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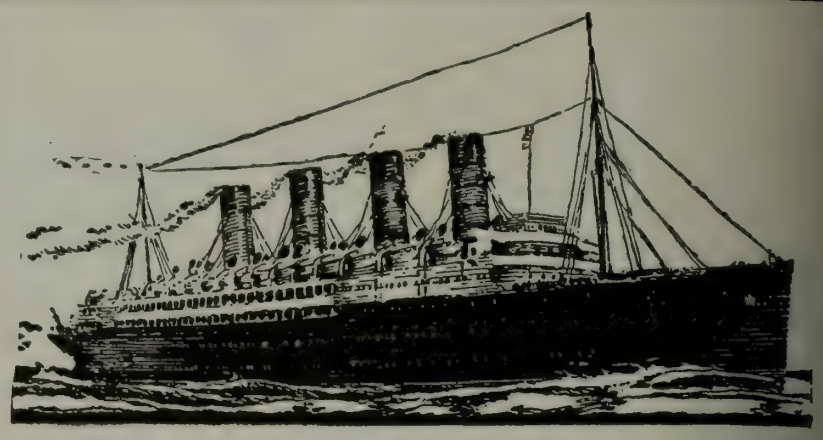
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Date	Day	Dayl't Saving Time	Steamer	Destination: Via
Sept. 1	Thur.	12.01 a.m.	*Deutschland*	Hamburg: Cherbourg, Southampton
1	Thur.	noon	*Hellig Olav*	Copenhagen: Oslo
1	Thur.	noon	*Canada*	Marseilles: Boston, Azores, Lisbon
1	Thur.	4 p.m.	*Amer. Shipper*	London
1	Thur.	noon	*Stockholm*	Gothenburg: Direct
3	Sat.	11 a.m.	*Majestic*	Southampton: Cherbourg
3	Sat.	11.30 a.m.	*Adriatic*	Liverpool: Cobh
3	Sat.	1 a.m.	*Arabic*	Antwerp: Plymouth, Cherbourg
3	Sat.	1 a.m.	*Minnesota*	London: Boulogne
3	Sat.	11 a.m.	*Sierra Ventana*	Bremen: Plymouth
3	Sat.	11 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
3	Sat.	11 a.m.	*Paris*	Havre: Plymouth
3	Sat.	10 a.m.	*Laconia*	Liverpool: Cobh
3	Sat.	noon	*California*	Glasgow: Londonderry
3	Sat.		*Manuel Arnus.*	Pasajes: Villargariaj, Coruna
4	Sun.		*Cristobal Colon*	Bilboa: Coruna, Gijon, Sant
4	Sun.		*Columbus*	Bremen: Plymouth, Cherbourg
6	Tues.		*Bremen*	Bremen: Cobh, Cherbourg
6	Tues.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
7	Wed.	noon	*Republic*	Bremen: Cherbourg
8	Thur.	10 a.m.	*Cleveland*	Hamburg: Boston, Cobh, Cherbourg
8	Thur.	11 a.m.	*Scythia*	Liverpool: Havre
8	Thur.	midnight	*Caledonia*	Glasgow: Cherbourg
8	Thur.	1 a.m.	*Tuscania*	London: Havre
8	Thur.	5 p.m.	*Caronia*	Southampton: Havre
8	Thur.	10 a.m.	*Antonia*	London: Havre
8	Thur.	4 p.m.	*Amer. Merchant*	London
9	Fri.	noon	*Pres. Harding*	Bremen: Plymouth, Cherbourg
9	Fri.	noon	*Providence*	Marseilles: Bos., Az., Lisb., Pal., Nap.
10	Sat.	1 a.m.	*Homeric*	Southampton: Cherbourg
10	Sat.	11.30 a.m.	*Celtic*	Liverpool: Boston, Cobh
10	Sat.	10 a.m.	*Minnetonka*	London: Cherbourg
10	Sat.	1 a.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
10	Sat.	10 a.m.	*Stuttgart*	Bremen: Plymouth, Cherbourg
10	Sat.	10 a.m.	*Leviathan*	Southampton: Cherbourg
10	Sat.	11 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boulogne
10	Sat.	noon	*C. Biancamano*	Genoa: Gibraltar, Naples
10	Sat.	10 a.m.	*Ile de France*	Havre: Plymouth
10	Sat.	11 a.m.	*Carinthia*	Liverpool: Cobh
10	Sat.	noon	*Gripsholm*	Gothenburg: Direct
12	Mon.	3 p.m.	*Asia*	Marseilles: Algiers, Pir., Sal., Co., Ja.
13	Tues.	12.01 a.m.	*Reliance*	Hamburg: Cherbourg, Southampton
13	Tues.	noon	*Frederick VIII*	Copenhagen: Oslo
13	Tues.	1 p.m.	*Bergensfjord*	Oslo: Bergen, Stavanger
13	Tues.	11 p.m.	*Geo. Washington*	Bremen: Plymouth, Cherbourg
14	Wed.		*Berlin*	Bremen: Plymouth, Cherbourg
14	Wed.		*York*	Bremen: Direct
14	Wed.	12.10 a.m.	*Aquitania*	Southampton: Cherbourg
15	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
15	Thur.	4 p.m.	*Amer. Trader*	London
15	Thur.	11 a.m.	*Roussillon*	Bordeaux: Vigo
16	Fri.	11 a.m.	*Rochambeau*	Havre: Direct
17	Sat.	1 a.m.	*Olympic*	Southampton: Cherbourg
17	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
17	Sat.	11.30 a.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
17	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
17	Sat.	10 a.m.	*Samaria*	Liverpool: Boston, Cobh
17	Sat.	11 a.m.	*France*	Havre: Plymouth
17	Sat.	1 p.m.	*Duilio*	Genoa: Naples
17	Sat.	12.10 a.m.	*Carmania*	London: Plymouth, Havre
17	Sat.	noon	*Transylvania*	Glasgow: Londonderry
20	Tues.	11 a.m.	*Pres. Wilson*	Trieste: Az., Lis., Nap., Pat., Rag.
20	Tues.	3 p.m.	*Estonia*	Copenhagen: Danzig
20	Tues.	Midnight	*Pres. Roosevelt*	Bremen: Cobh, Plymouth, Cherb
21	Wed.	12.10 a.m.	*Berengaria*	Southampton: Cherbourg
22	Thur.	10 a.m.	*Westphalia*	Hamburg: Boston, Cobh
22	Thur.	noon	*United States*	Copenhagen: Oslo
22	Thur.	4 p.m.	*Amer. Farmer*	London
22	Thur.	noon	*Dante Alighieri*	Palermo: Genoa, Naples
23	Fri.	10 a.m.	*Luetzow*	Bremen: Direct
24	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
24	Sat.	10 a.m.	*Minnewaska*	London: Cherbourg
24	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
24	Sat.	11 a.m.	*Volendam*	Rotterdam: Plymouth, Boulogne
24	Sat.	11 a.m.	*Paris*	Havre: Plymouth
24	Sat.	noon	*Colombo*	Genoa: Palermo, Naples
24	Sat.	1 a.m.	*Majestic*	Southampton: Cherbourg
24	Sat.	noon	*Cameronia*	Glasgow: Londonderry
24	Sat.	12.10 a.m.	*Lancastria*	London: Plymouth, Havre
24	Sat.	11 a.m.	*Franconia*	Liverpool: Cobh
24	Sat.	noon	*Drottningholm*	Gothenburg: Direct
27	Tues.	12.01 a.m.	*Resolute*	Hamburg: Cherbourg, Southampton
27	Tues.	noon	*Conte Rosso*	Genoa: Gibraltar, Naples
27	Tues.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
27	Tues.	11 a.m.	*Suffren*	Havre: Direct
29	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
29	Thur.	4 p.m.	*Amer. Shipper*	London
30	Fri.	. .	*Columbus*	Bremen: Plymouth, Cherbourg

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"Lazarus Laughed"

(Continued from page 117)

subjects not to fear Caesars. Caligula thereupon kills Tiberius in a fury for laughing at Caesars—since he, Caligula, is to be the next one—and shrieking that Lazarus has betrayed his, Caligula's, love by laughing with Tiberius, he snatches a spear and crazily disappears toward the flames.

Suddenly, the crowd is transfixed by Lazarus' voice which sings, with gay mockery, "Hail, Caligula Caesar! Men forget!" Lazarus' laughter breaks on the edge of Caligula's cry of rage. Then Caligula dashes back among the crowd, and with his bloody spear, strikes a grandiose gesture, and screams: "I have killed God! I am Death! Death is Caesar!" When Caligula's madness has run its gamut he finds himself alone in the arena with his fears, and the murderer of the one he professed to love. He begs Lazarus to forgive him for forgetting his love, and to save him from death. Again we hear Lazarus' voice in a "gentle, expiring sigh of surpassing compassion followed by a faint dying note of laughter that rises and is lost in the sky like the flight of his soul back into the womb of Infinity."

"Fear not! There is no death! Caligula! There is only Life! There is only God's Eternal Laughter!"

We leave Caligula, torturedly, trying to remember his love for Lazarus, the symbol of affirmative life.

This is a rough outline of the fable Eugene O'Neill has dug creatively from Jesus' cry "Lazarus, Come forth!"

Under Cover

(Continued from page 105)

societies and commercial firms can play in publishing. The first is the outcome of a competition held by the Community Arts Association of Santa Barbara for the best design for a house, suitable for California, to cost not more than $5,000.00. Prizes totalling $900 were paid for the winning designs. So great was the success of the competition that the complete set of the designs have now been published by the Association.

"Substance, Form and Color through Concrete" is properly advertising for Portland cement, but advertising of the best kind. It consists of three color plates and five full page (folio) half tones of the Shrine of the Sacred Heart at Washington, D. C., Murphy and Olmstead, architects, together with statements by Mr. F. B. Murphy on the possibility of concrete in architecture, and by John J. Earley, the architectural sculptor responsible for the decoration, on its aptitude for decorative purposes. His short article on the control of color in concrete is most interesting. We shall doubtless soon see a revolution in that direction.



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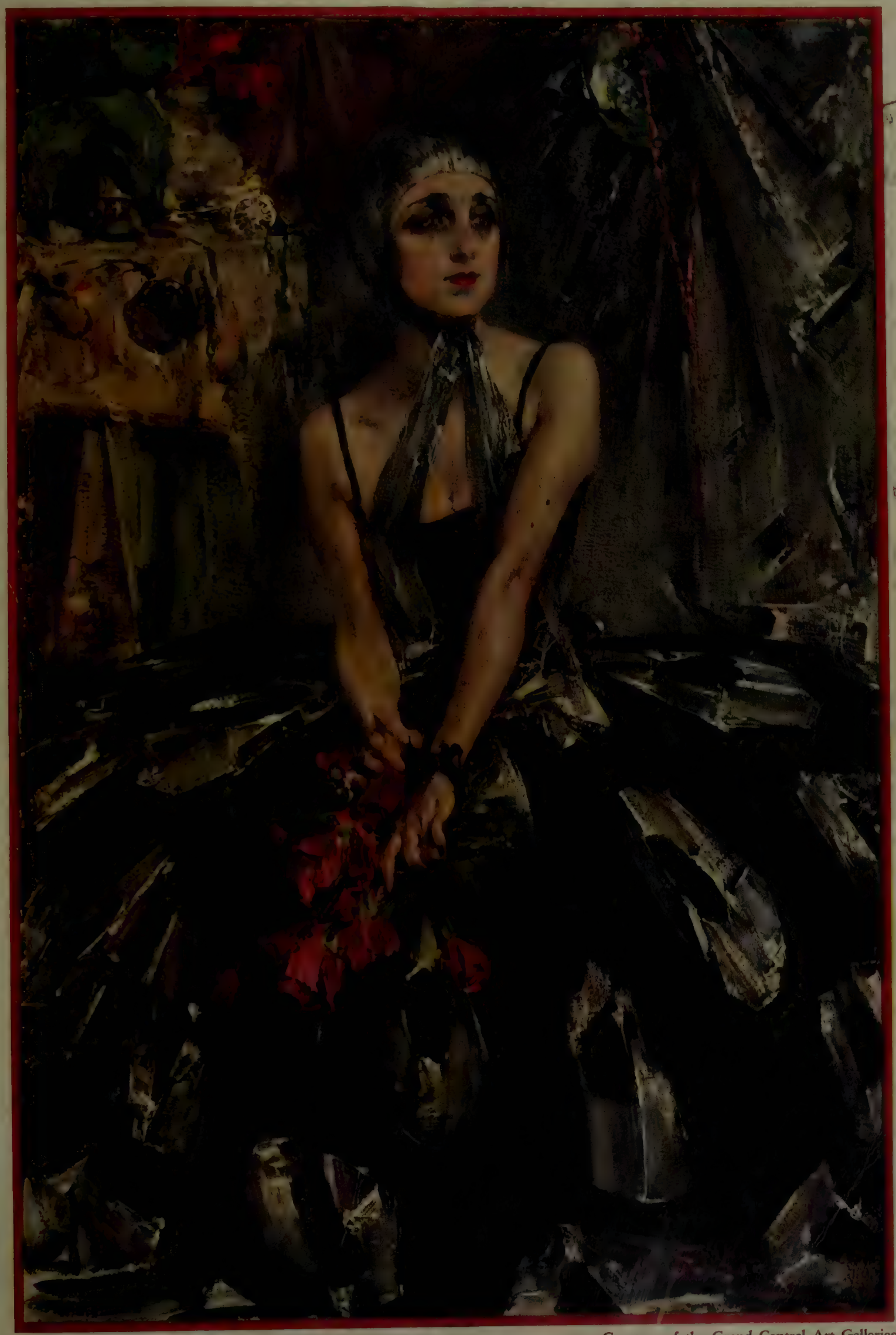
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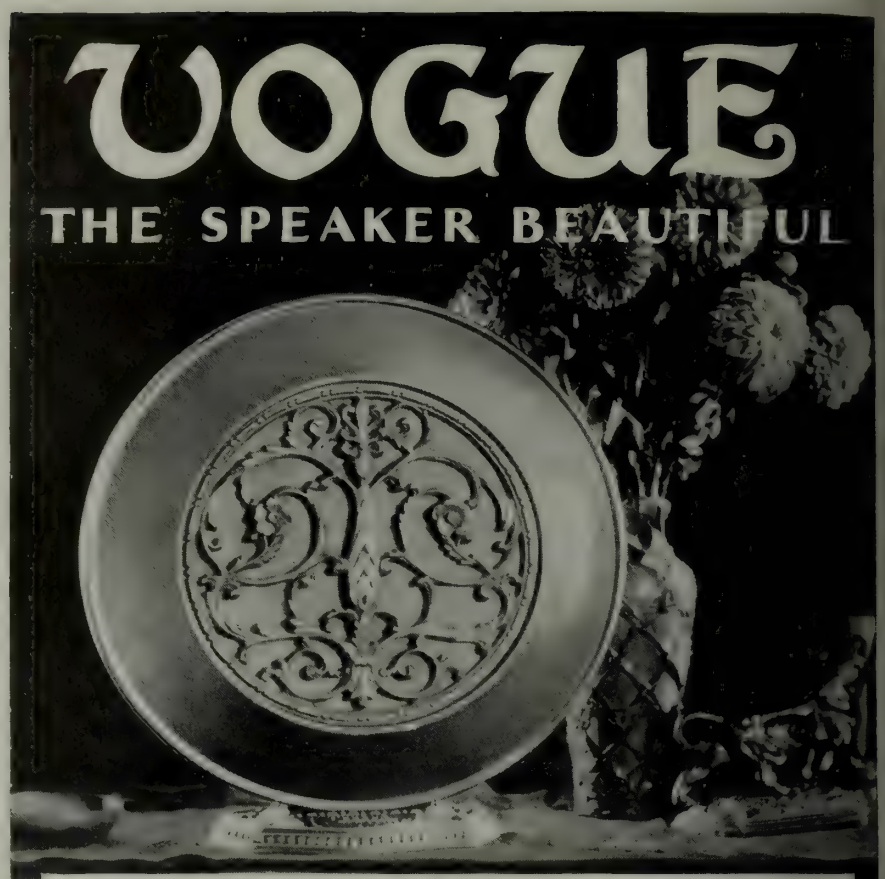
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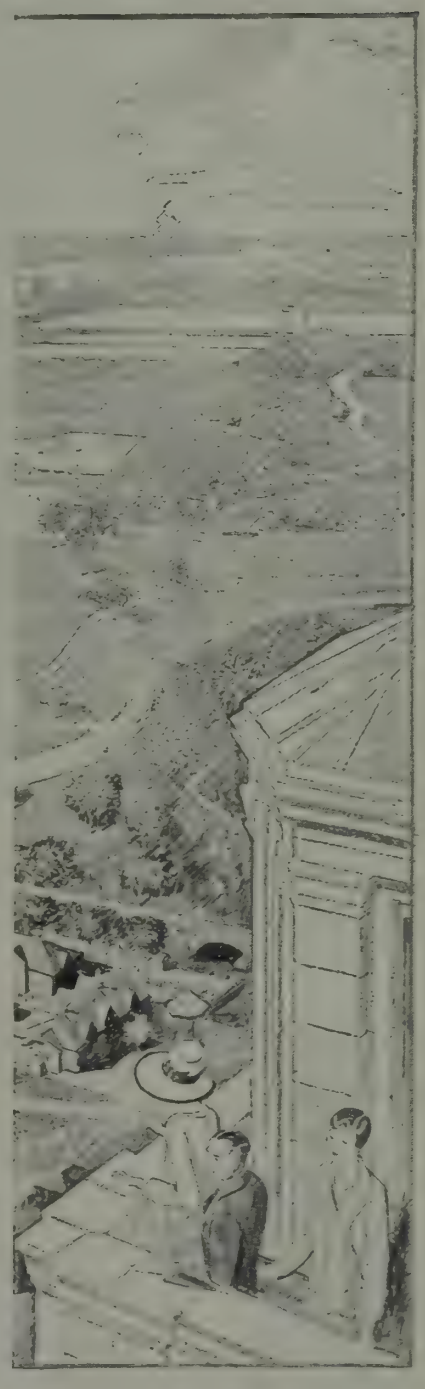
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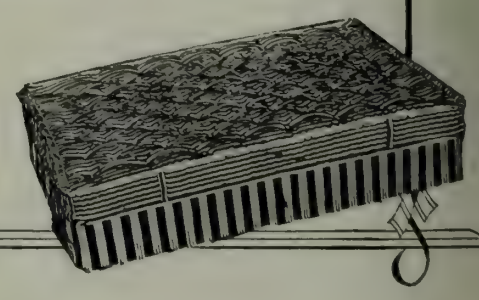
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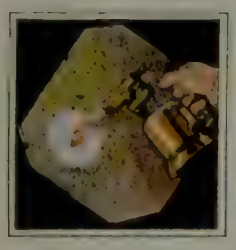
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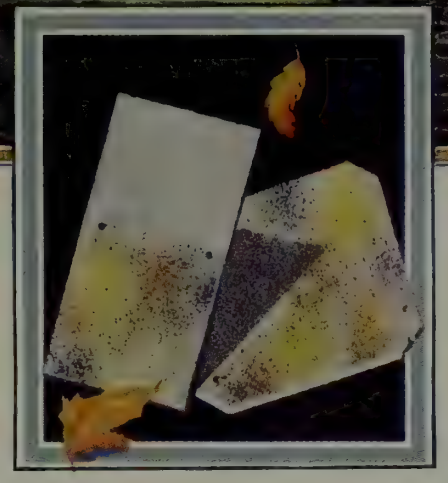
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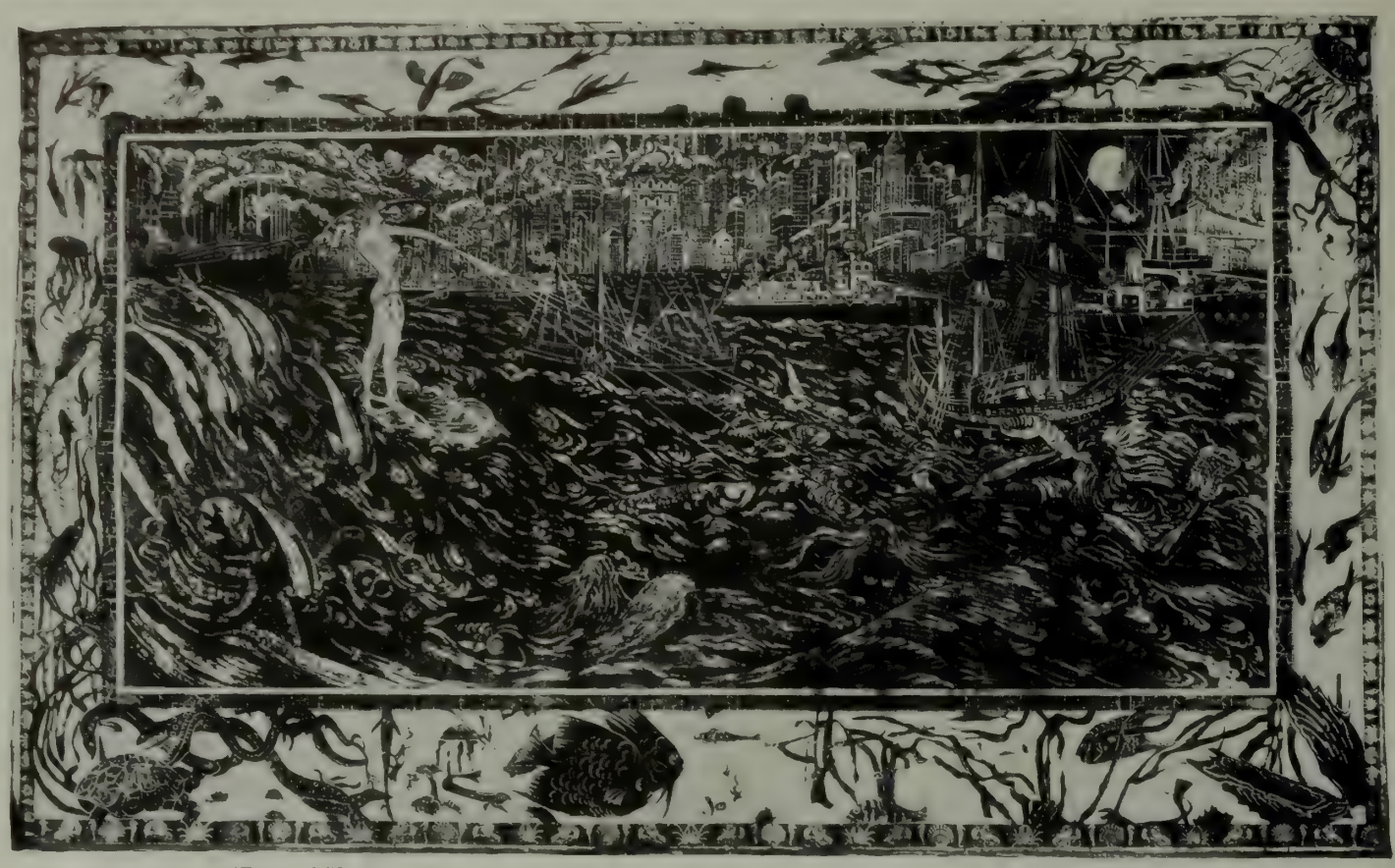
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OCTOBER, 1927

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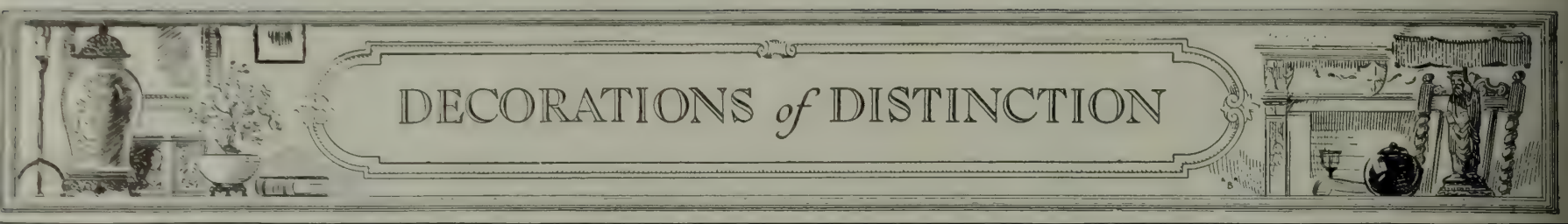
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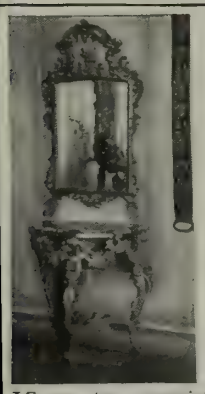
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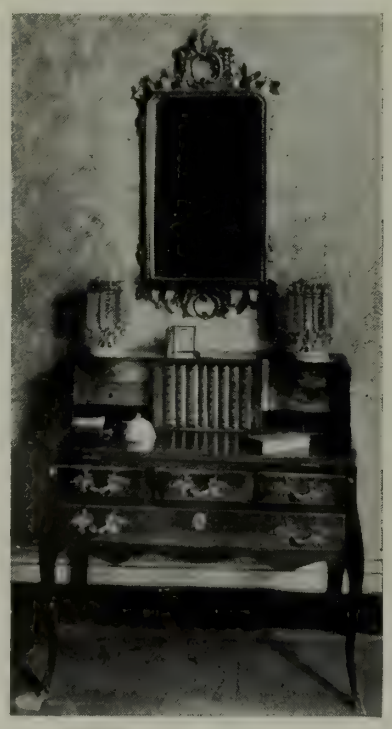
AT a time when the redecoration of the home is being considered it is well to keep in mind that a room reflects good taste only when its furnishings are planned carefully with each object contributing to the effectiveness of the ensemble. Not only must the furniture be selected with knowledge of the appropriateness of its use but thought should be given to the smaller items, as well.



Imitation Steigel glass boat-shaped bowl, 5½" x 13", filled with small wax flowers; Jenny Lind pattern pink and ivory platter; porcelain and gilt cigarette box and yellow Italian pottery compôte. Courtesy of Buchwalter, Inc.

At the shop of Buchwalter, Inc., just these charming bits may be found. Here are also individual and distinctive pieces of furniture such as hanging shelves that have been marbleized in rose or blue, suitable for bathroom use or with a mirror back, for a living room wall, filled with small porcelain figures and groups of old books. Old volumes with decorative bindings for just this application, in fact, are a specialty here as are modern Chelsea figures at most reasonable prices.

Other attractive bathroom accessories are the crystal bottles in color with Provençal subjects. Equally charming is a Colonial and hobnail cut green glass vase, so effective filled with the new imported shell flowers, of exquisite colorings; a complete Jenny Lind table service in pink and white or black and ivory Englishware, originally designed for the famous singer; French peasant pottery plates and intriguing French faience inkwells. Smoking sets for the bridge table in black and white crystal are other novelties. For table decoration the crystal swans and frogs are amusing, and as ornamental incidentals, porcelain trees and diminutive elephants in ivory or glass. Dressing tables, either painted or draped with suitable mirrors, may also be ordered.



Louis XV walnut desk, reproduction, with rose crystal candlesticks; inkwell made from Ming china teacup, and Chippendale mirror. Courtesy of Alice Gillam Munyon

Of similar character are the decorative accessories of Alice Gillam Munyon, who has made a study of the home as a sympathetic and harmonious background. In this the temperament and personal preferences of its owner with even a definite consideration of the becomingness of the setting receive careful attention and color schemes selected that will be in perfect accord.

Where it is the wish that a fondly cherished piece of furniture be preserved in the renovation of a room, it becomes, in the hands of Mrs. Munyon, the keynote of the furnishings and around this is assembled a sympathetic grouping, free from the stamp of having been "decorated." Sometimes a well made reproduction is needed in such a setting—sometimes a fine old original piece with suitable hangings of hand-blocked linen, crewels or damask, according to the character of the room. Lamps and their shades are also important

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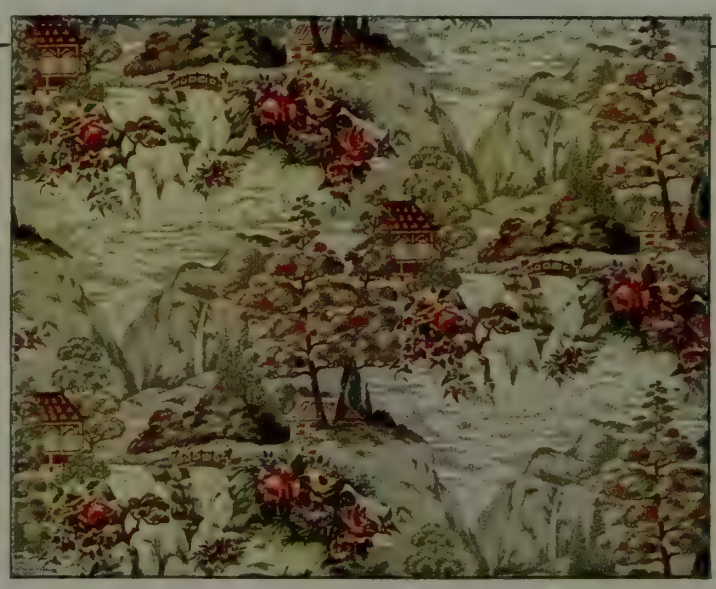
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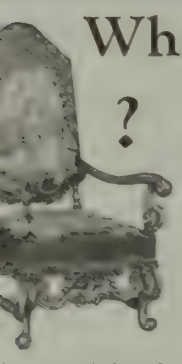
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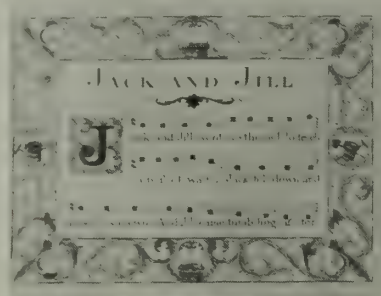
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In the fascinating collection of color prints at Chagnon & Co., there are to be had reproductions of XVIth century English playing cards, which offer interesting motifs for lamp shade, screen, waste basket and box cover decoration. These range in size from 2¼" x 2½" to 2¼" x 3½" showing coat





Color illustration of Mother Goose rhyme and verse set to music. Suitable for decoration of nursery accessories. Courtesy of Chagnon & Co.

of arms, signs of the Zodiac and world maps of the period. Others, of the XVIIIth century with Roman numerals indicating their denomination, have George Washington, the Bahama Isles and other subjects as motifs, all reproduced in their original colorings on large sheets of paper. There are also amusing subjects depicting the characters of playing cards, merry-making and dancing, and Swiss



Louis XIII bahut classique old French copper fish trough with pewter candlesticks and mug. Courtesy of the Studio of Mrs. H. Sidney Newcomer

cards showing XVth century royal heads of Europe with the Pope at cards.

Reproductions of XVth and XVIth century illuminated missals, miniature mediaeval prints from prayer books and colored hunting prints, 4" x 5", copied from "La Chasse," are others. Mother Goose rhymes, such as that illustrated, in color, by a French artist and on an accompanying sheet set to music with the old time square notes are especially attractive for the decoration of the child's room. Copies of Pollard's English sporting prints and of rarely beautiful flower studies are also to be obtained here.

For those who are interested primarily in French furniture the studio of Mrs. H. Sidney Newcomer offers an alluring selection which Mrs. Newcomer has assembled personally during her travels. In the Provençal pieces a pair of Louis XVth armchairs done in old rose striped brocade are notable and a number of small tables quite irresistible in their simple graceful lines. Also a panetière and pétrin or kneading trough.

Among the reproductions a walnut desk with pewter inlay, copy of a desk in the Musée de Cluny, given by Henry of Navarre to Catherine de Medici on their marriage, is exceptionally fine. The smaller articles include the many interesting pieces that comprise the brass and copper utensils of an old French kitchen together with carved wood salt boxes, water jugs, peasant bottles and gay paper covered hat boxes. In fabrics, the hand-blocked pongee, brocades, toiles, percales and Brittany petticoats suggest varied uses.

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Copy of English XVI century fireplace stained to simulate carved weathered oak. Courtesy of Janes-Reynolds Co., Inc.

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And the drop leaf table, although not an antique, is a delightful odd piece (finished in maple and mahogany). Attractive, too, is the richly colored foot stool of needlepoint.

These are a few of the unusual art objects we have collected to interest the discriminating.

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Equally important with the comforting glow of the fireplace, as the days grow shorter, are lamps and lighting fixtures, for these can so easily mar the effect of a room if not carefully chosen. Thus, for the discriminating buyer, Clifford & Stevens have made a special study of decorative detail carrying out in the most careful workmanship table and floor lamp bases of types that will harmonize with any period decoration, from original designs. In these, a Pompeian floor lamp with a tripod base in a verde finish and supporting an alabaster bowl as a globe to conceal the lights, is particularly desirable. This can also be used with electric candles or a shade.



Table lamp, 21" high, with carved agate base on verde bronze and gilded teakwood base. Batik silk shade, 15" x 19". Courtesy of Clifford & Stevens

Another floor lamp shows the adaptation of a wisteria vine in brass, toned root brown. With this is used a large batik silk shade with the wisteria flower and leaves gracefully arranged over the entire surface and the edge of the shade cut out in leaf form, outlined in green silk cord. A Tudor lamp with an antique brass finish has a batik silk shade with similarly appropriate decoration. Carved Chinese jade lamp bases with shades especially designed and bronze stands of conventionalized lotus leaves as mounts for brass flower bowls and trays are also of genuine interest.

In passing from floor to floor in the Braus Galleries one is impressed with the infinite variety of imported decorative novelties so unusual in the excellence and beauty of their workmanship. Here are to be found lamps for every use, some made of delicately modeled porcelain flowers, others of hammered brass or of carved jade, rose quartz or even amethyst and aquamarine, and all with appropriate shades.

Modern French bronzes that add a telling note to a room's decoration are also here and clocks in attractive cases such as a table clock of French bronze in a miniature sedan chair, and a number of fine mantel clocks with accompanying vases or candelabra. Boxes of porcelain, French gilt, or leather covered likewise offer a varied choice and in occasional pieces of furniture small tables of all periods. There are, as well, carved cabinets reproduced from museum pieces; odd chairs, benches, sofas, upholstered in rich fabrics; modern tapestries and some remarkable English fire screens in the form of full rigged ships, cut out of wood and painted. There is also the extensive collection of etchings, mezzo-tints and color and black and white prints, with which this firm for so many years has been identified, together with a most complete framing department.

Metal furniture that includes upholstered fenders, smoking tables and benches is also obtainable and treasure chests of hand tooled and illuminated leather, bound in chased metal. Many of these have been converted into humidors with porcelain linings, making acceptable and useful incidentals for a man's table or for the living room. Smoking stands, as well, are shown in variety as are book ends.



French bronze "Polo Player" by Malissard, 4½" x 11½"; blue porcelain box with pink roses and gilt festoons; bronzed metal book ends with ivoroid faces and hands, on marble base. Courtesy of The Braus Galleries, Inc.

Among the desks one of unusual beauty is of carved walnut with painted medallions inserted in the panels showing figure subjects in deep rich colorings. There are also attractive desk sets, some in tooled leather, others more appropriate in their daintiness for a woman's room or delicately furnished boudoir.

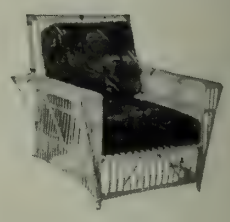
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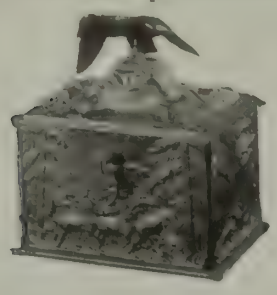
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From the Antique Galleries

By ARTHUR H. TORREY

THOSE who are familiar with connoisseur-dealers of Italy —especially the Florentine ones—will be delighted to know that Salvatore Romano now has a representative in this country in Mr. Dante Virgil Leland at whose gallery some exceptional pieces are already on view. Romano is a true collector who gave up the sea early in life to follow his bent for Classical and Italian antiquities so that now he is sought out and even importuned to come and see rare specimens in all parts of his country as his comment and opinion are considered valuable in those rare instances where he can be persuaded to call even though he does not add the piece to his collection—a circumstance which his severe taste often prevents.



Italian polychromed wood crèche that served as model for a frieze in the Palace of King Ferdinand in Naples. Courtesy of Dante Virgil Leland

The delightful crèche illustrated here which belonged formerly to the Duchess of Cellamare is one of the objects that he considered had sufficient merit. It is of polychromed, carved wood tinted in delicate blues, pinks and greens on a cream ground. The photograph shows how adaptable it is for a small exhibition cabinet as contrasted to its original use on an altar during the Christmas festival. Its carved decoration was a precursor of the detail of much of the Capo di Monte pottery and in fact this piece is known to have served as a model for a frieze of Capo di Monte work that can still be seen in a room of the palace of King Ferdinand of Naples. The frieze is glazed and the same color scheme was used in it as in the crèche. The room is now included in the apartment of the Duchess of Aosta. It is not often that one can find as useful an example of Chinese porcelain as the blue and white Ming cake box shown here from the Kleykamp Gallery. One may feel reluctant to make such a precious piece serve utilitarian purposes but this specimen is a sturdy one. It measures 12 inches long and 8 inches wide and is really two receptacles as the cover is so deep that it entirely conceals the box when in place. No pains were spared in the decoration of the piece, as can be readily seen, for the inside as well as the outside glazed surfaces have designs in the rich deep blue for which the piece is remarkable. The sides of the two parts are framed panels of landscapes with figures and on the biscuit bottom there is a fine Imperial Wan Li mark.

A pair of unusually fine Queen Anne mirrors with ormolu sconces, one of which is reproduced here, were recently brought to this country from England by Mr. Vernay. They need ample wall space for proper display as they are 5 feet 3 inches high and 2 feet 11 inches wide. So the illustration hardly does them justice; but when seen at the Vernay Gallery they speak for themselves in the excellent grain and color of the walnut and the clean carving of the detail which is of gilded gesso. It is evident however, from the photograph, that the mirrors are dignified pieces that were designed and executed by craftsmen with a fine feeling for elegant proportion.



Blue and white Ming cake box consisting of two parts of equal depth, 12" x 8". Courtesy of the Kleykamp Gallery

A true rarity in American silver can be seen at Clapp & Graham's. It is a pair of silver candlesticks each of which has the mark of that seldom encountered maker Bartholomew Schaats, the New York silversmith, who lived from 1670 to 1758. One must search the public collections carefully to find a piece identified as his and even the

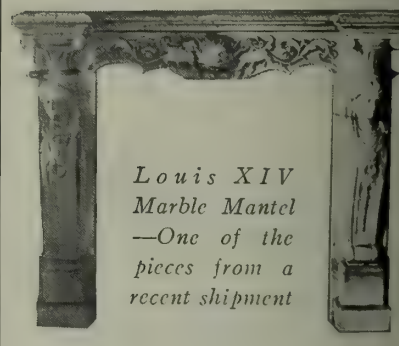
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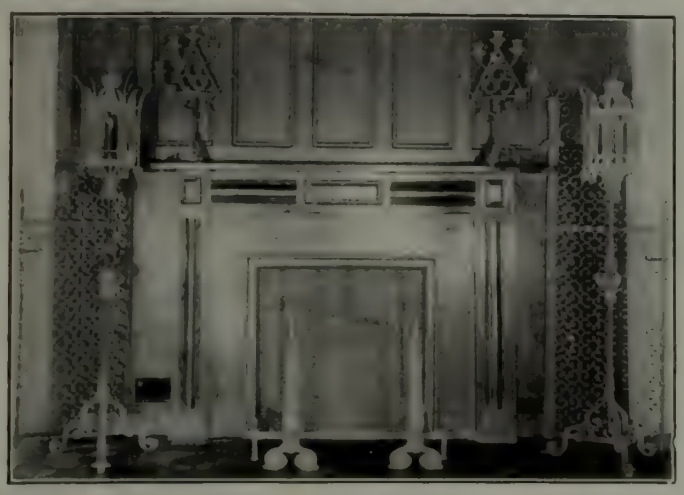
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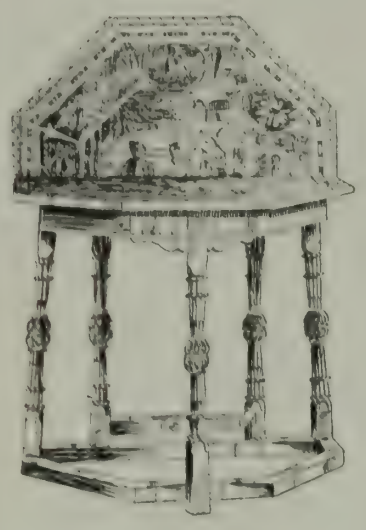
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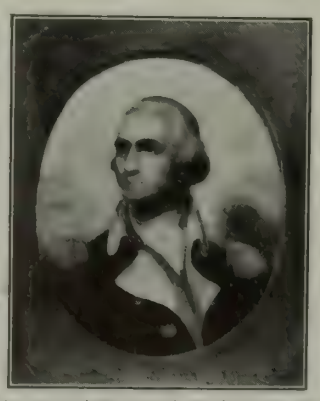
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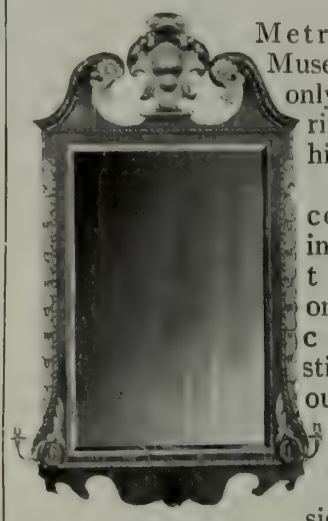
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One of a pair of Queen Anne mirrors in walnut and gilded gesso, 5'3" x 2'11". Courtesy of Vernay

Metropolitan Museum yields only a porringer by him.

The accompanying illustration of one of the candlesticks brings out well the nice restraint of the design and the smoothness of the modelling which is all the more noteworthy when found in a piece done in this country at a time as early in our history as the active part of Schaats's life.

The pair of rose du Barry vases that are being shown at Frank Partridge's are of such high quality that they demand the finest of English drawing rooms as a proper setting. They are pear-shaped vases, are surmounted by Foo Dogs and they stand 19½ inches high with the stands. The rose color by which they are described spreads from the neck on to the shoulder and occurs again at the base. The ground color is a rich black over which a green foliate design is traced, accented by flowers. The four large panels on the sides are reserved in white and the scenes on them are painted in enamel colors. Altogether the impression that these specimens make is that they are exquisite examples of some of the richest and most colorful work of the K'ang Hsi period.

A handsome rosewater dish, 16 inches in diameter, shown at Crichton & Co's. is important for the splendid workmanship expended on it and for its provenance. It is a William III piece with the date mark of 1702. One of its principal claims to special attention is the maker's mark of Pierre Platel who was Paul Lamerie's father-in-law, to whom Lamerie was at one time apprenticed. Beside the hall marks on the back the dish has the cypher and coronet of the Earl of Abingdon and the splendid coat of arms and surround in the center of the dish is also the Abingdon emblem—the emblem as it was shown in Pierre Platel's time. The only other form of embellishment, and in fact the only other necessary one, is the simple ogee moulding on the rim.

The Sheraton chair illustrated here is one of a set of six at Ginsburg & Levy's of a most satisfactory pattern that is very unusual for the design of the back and the round seat. It is an exact counterpart of a fine piece illustrated in "A History of English Furniture, The Age of Satinwood," by Percy Macquoid as an example of a particularly noteworthy and important type of chair. Ginsburg & Levy do not claim that their chairs are necessarily a part of the set from which Macquoid secured his illustration but the exactitude with which they match them down to the measurements of the turnings is remarkable.

Some details that are not evident in our illustration are the delicate reeding on the stiles and legs and the fluting, in the Directoire taste, at the bottom of the stiles. The panel of the top rail of the back is lightly carved instead of being painted, as was so often the case in Sheraton pieces, and it is this characteristic as well as the reeding that gives the chair a distinct Duncan Phyfe flavor. Phyfe must have studied pieces of this pattern to evolve the style that he did with the result that we have here another example of how fine English pieces can often be combined in an interior with fine American pieces. Anyone who is interested in furnishing a room with English pieces of pine or any other unfinished light colored wood will find an especially exquisite one at Ackerman & Co's. It is an Adam break-front cabinet of pine with the unusual feature of silhouetted and slightly



One of a pair of rare American candlesticks. Courtesy of Clapp & Graham



A pair of K'ang Hsi rose du Barry vases surmounted by Foo dogs. Courtesy of Frank Partridge

modelled classical figures done in pewter adorning the panels of the two middle doors of the base. Full advantage was taken by the carvers of the amenability of the soft wood to clean, crisp cutting so that

DECORATIONS of DISTINCTION

the classical Adam details of dentils and acanthus leaf mouldings are treated with full justice. The same acanthus leaf moulding was used in the cornice and around the base at the floor as an appropriate accompaniment of the Corinthian capitals of the slender pilasters which separate the four glass doors.

Classical detail is by no means confined to top and bottom mouldings as free use was made of delicate, narrow, exquisitely chiselled wreath mouldings in the glass doors as muntins separating the panes;



A rosewater dish 16" in diameter, with mark of Pierre Platel and coat of arms and surround of the Earl of Abingdon. Courtesy of Crichton & Co., Ltd.

and on the end doors in the base are acanthus leaf wreaths with ribbon bow knots at the bottom to embellish the otherwise wide expanse of the panels. All in all it is a delightful example of restrained use of the Adam style in a medium that has more than once been employed to set it off to good advantage. In addition to the good proportions and delicate carving there is the color which is not the usual white of untouched pine but a mellowed and deep yellow that has turned into a warm brown. The piece is of an average size as to height and length but it avoids bulkiness by its depth of only 13 inches at the projecting part of the center section which means that it hugs a wall and affords plenty of useful shelf and cabinet room without occupying much floor space.

Two pair of delightful Colebrookdale vases on feet shown at Stair & Andrews' fall in the period around 1800. The larger vases stand about a foot high and are modelled after a Sèvres shape. They are white with apple green on the body. The other pair are all white glaze, stand about 8 inches high and although they are not as stately as the large pair they are more charming and intimate. The decoration in both cases consists of white panels at the front and back adorned by painted, varied bouquets in fresh, bright colors. There is a great departure, however, from the Sèvres style in the extremely delicate flowers modelled in the round, made famous in Meissen ware, which are liberally scattered over the surface of each vase and colored in pale tints.

A type of early American furniture that one seldom sees but which adapts itself modestly to present living conditions is the schoolmaster's desk. There happens to be a rather rich vein of them at Florian Papp's as the three there can certainly be considered an unusually abundant supply.

One of them is a truly old one of about 1750 with the writing surface confined to the outside of the slanting hinged top which is bounded by a quaint home-made moulding. The storage space is underneath the slant top. Connoisseurs of old pieces of this type cannot help but be delighted by the tavern table base supported by simple turned legs joined together by stretchers on the front, back and sides and the old hardware on the drawer which consists of two handles and a keyhole escutcheon. This piece is a true schoolmaster's desk and contrasts interestingly with the second one which might be called a schoolmistress' desk from its greater refinement and lightness of line. It is of cherry and its nearly horizontal hinged top swings out like the lid of an ordinary slant-top desk to form a writing surface, thus



Sheraton chair of unusual design illustrated by Macquoid. Courtesy of Ginsburg & Levy

revealing a single row of nicely fitted small drawers and pigeon holes. The lid rests on two pulls as it does on other desks. The surface in front of the row of fittings lifts up and discloses a shallow well for storage purposes. The legs are simple, round, shaped ones relieved by ring turnings at the top and at the middle. The third desk is a simple sturdy one of pine with square legs. These pieces are especially useful as convenient writing tables against a wall where it is not desired to cover the space above the writing surface as a secretary would do.



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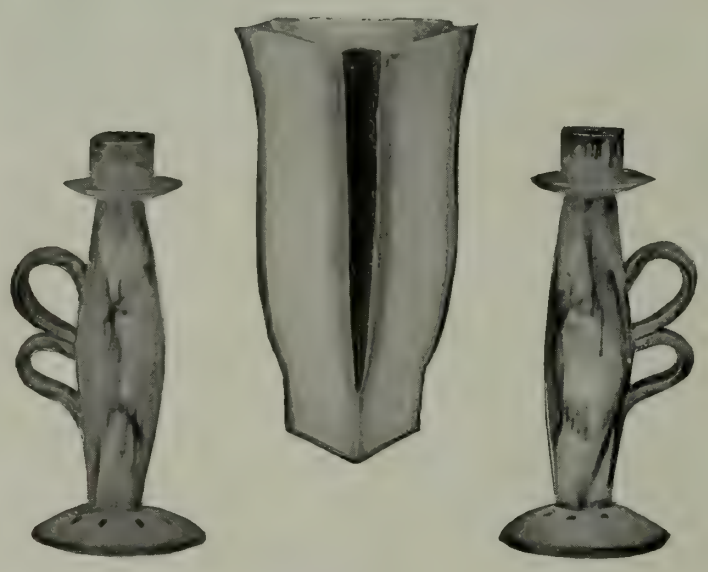
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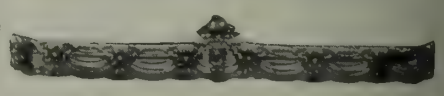


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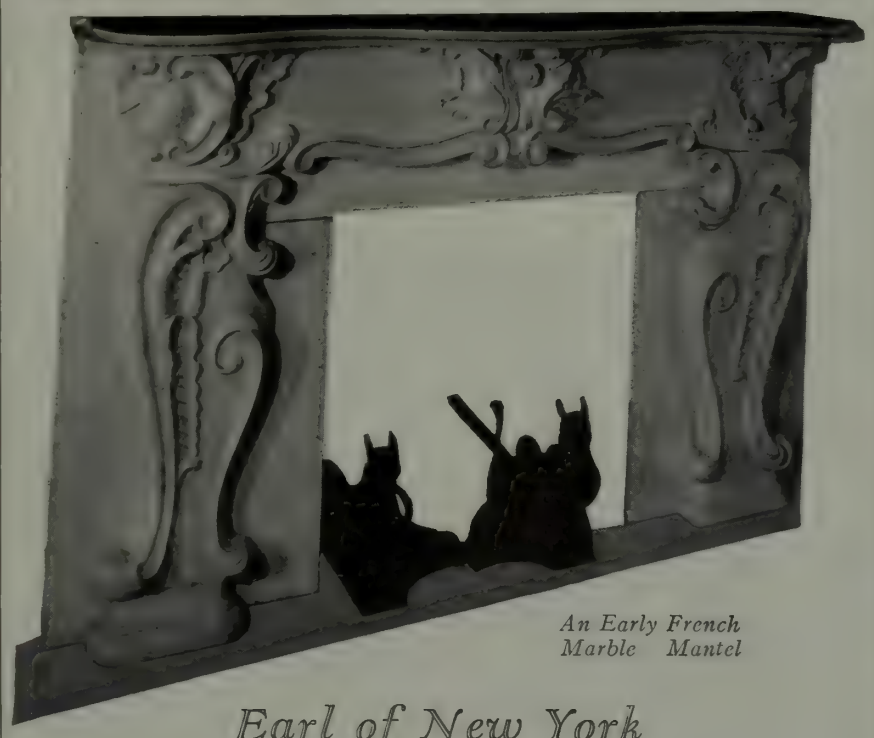


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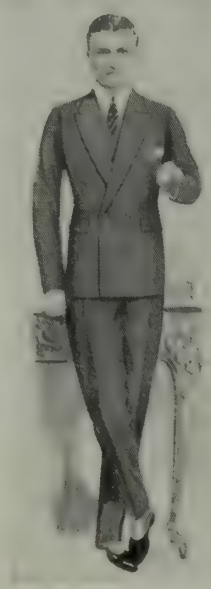
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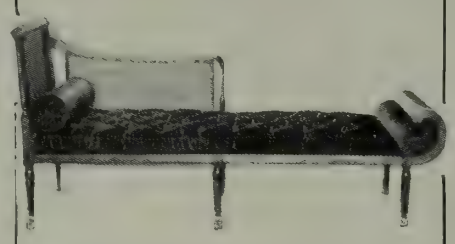


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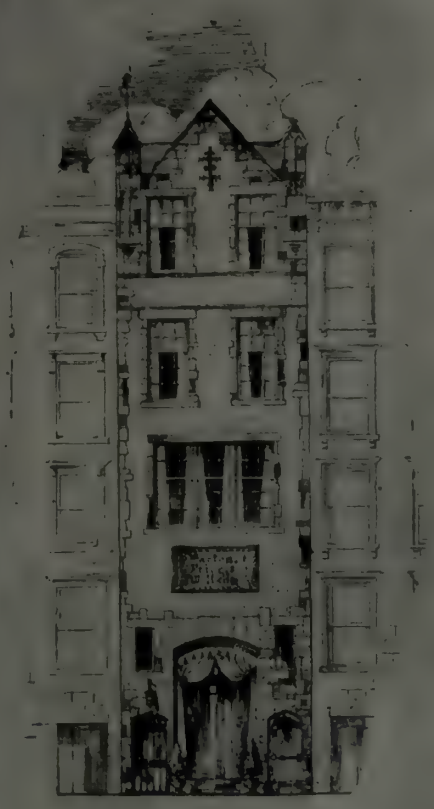
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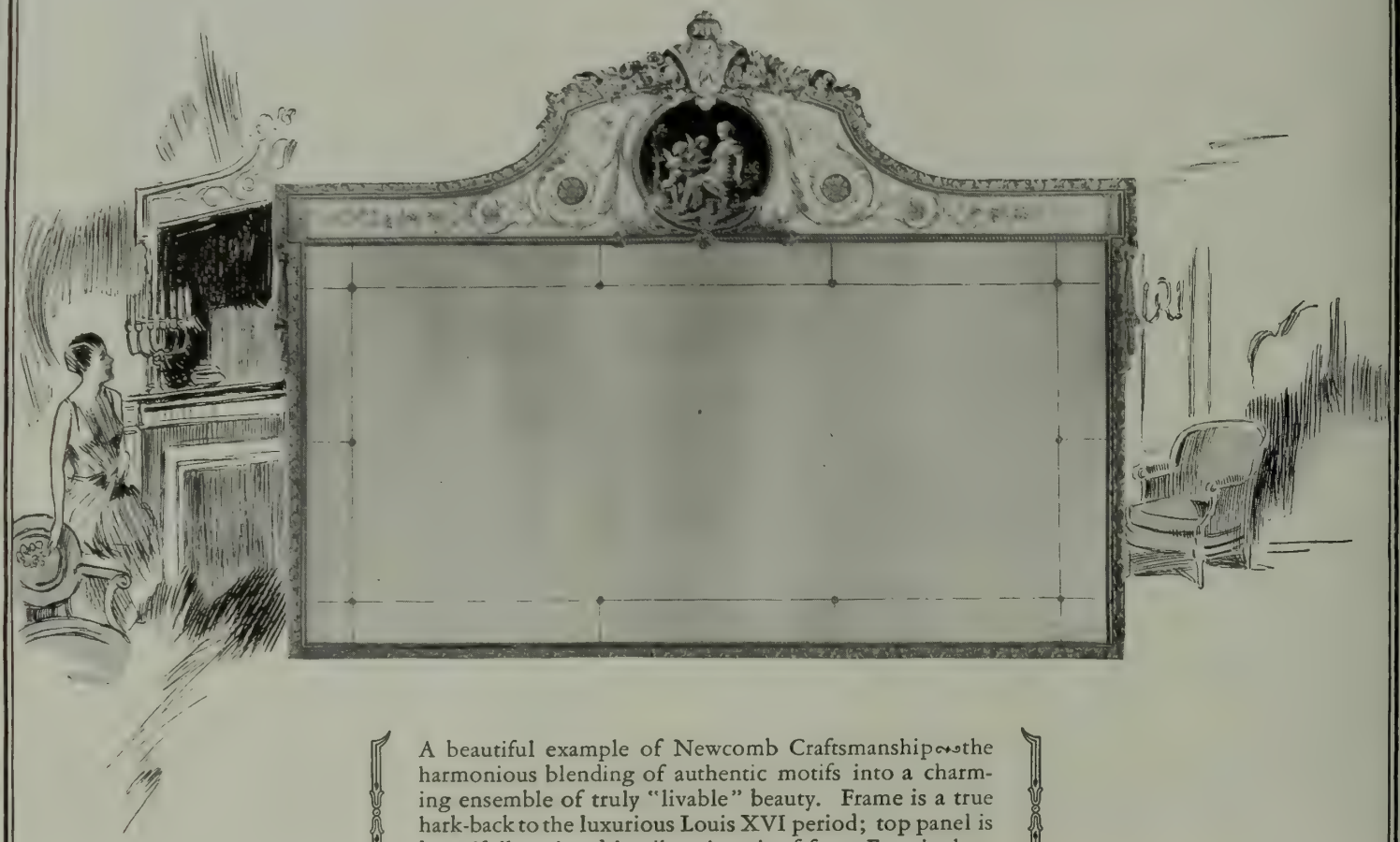
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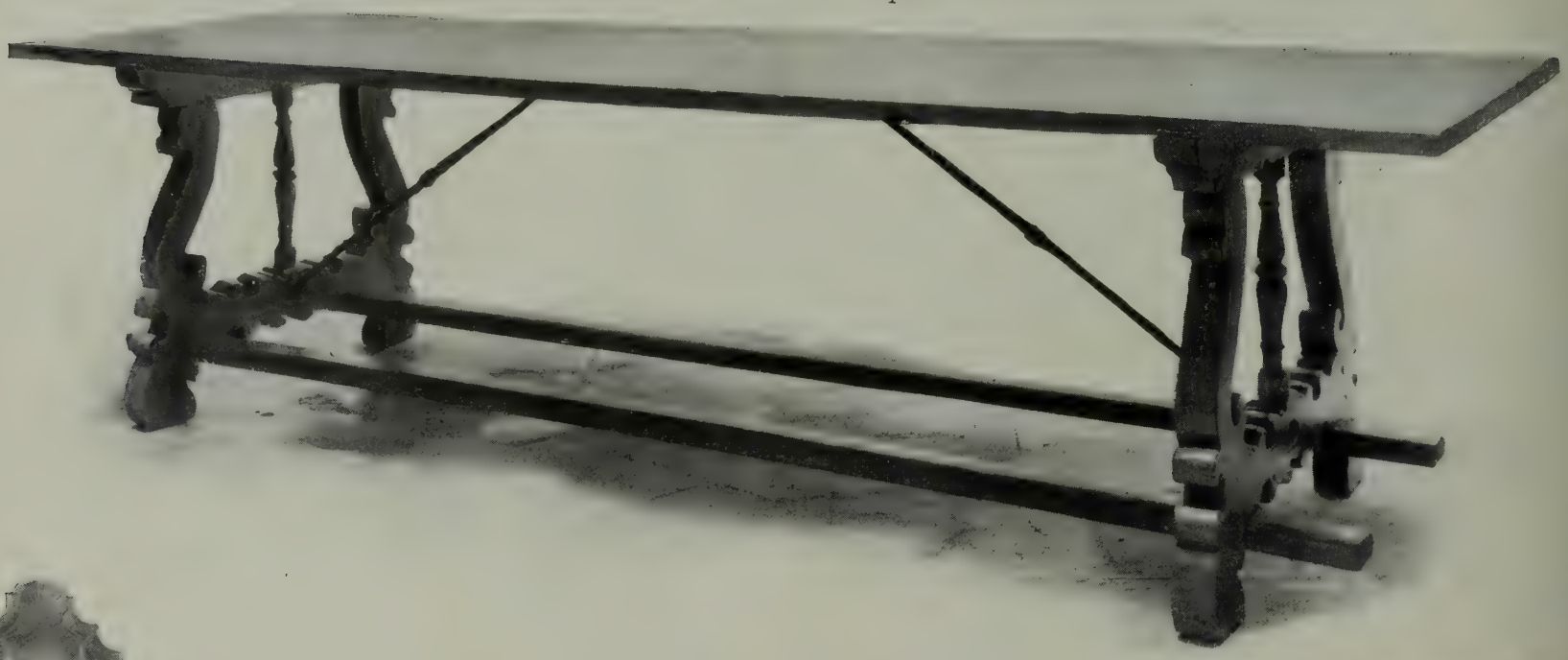
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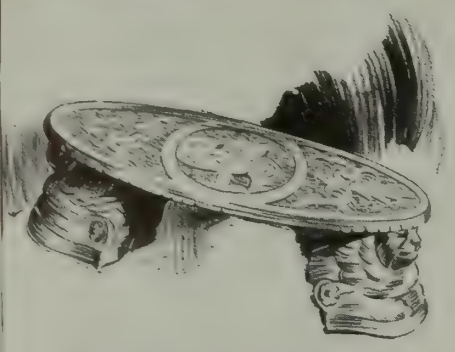
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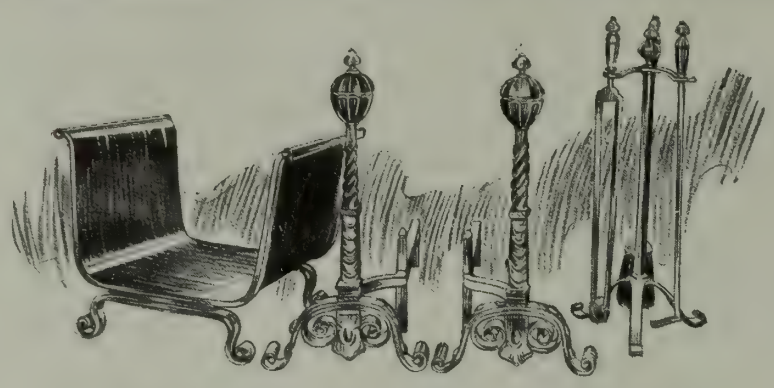
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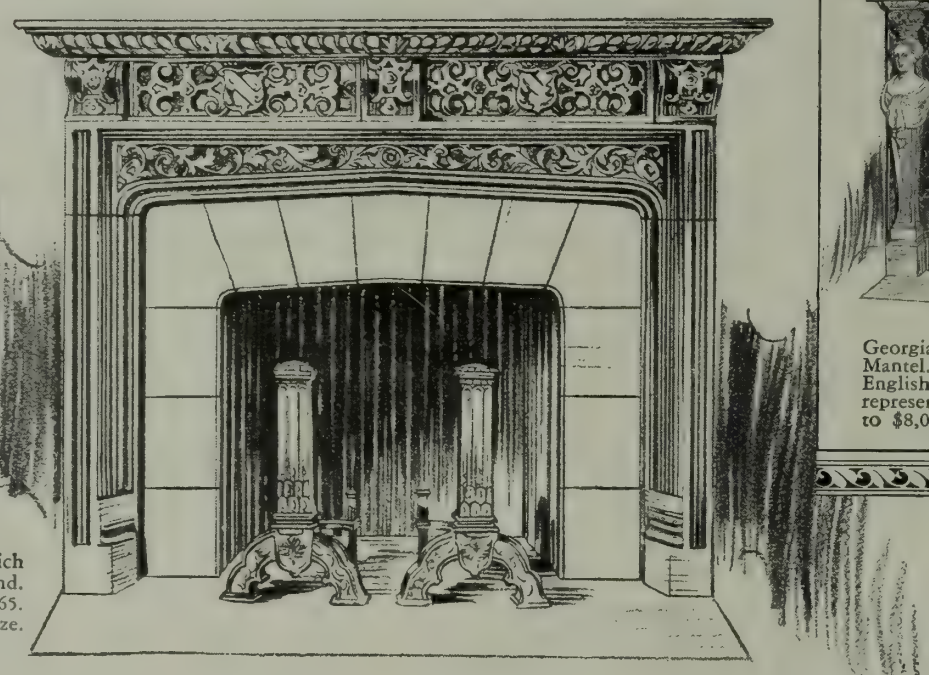
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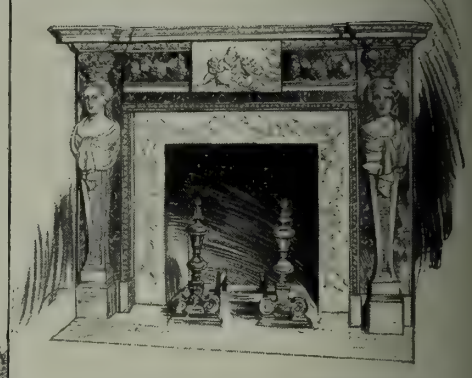
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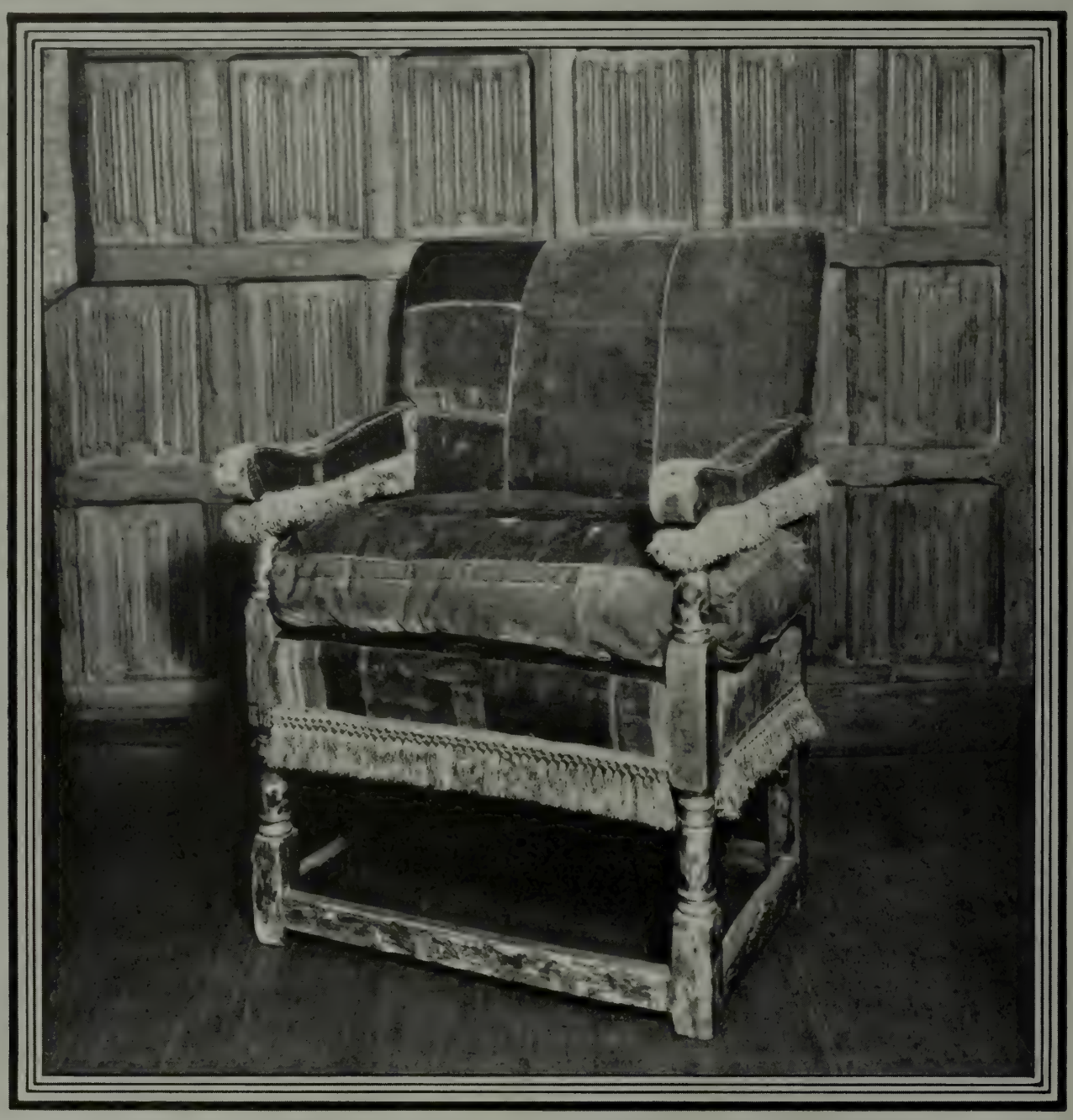
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A finely sculptured stone mantel adapted from a famous English original is the dominant decorative note in the living room of this lovely New York apartment which looks down over the panorama of Central Park. The windows in this room are of unusually beautiful stained glass, so arranged that they may be lighted at night and thus obviate the "dead" look which stained glass assumes when no light shines through

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
VOLUME XXVII October, 1927 NUMBER 6

Mediaeval Splendor Marks Modern City Apartment

Though Designed in the Spirit of an English Manor, this Sumptuous New York Home Enjoys the Decorative Aspect of a Palatial Old World Interior

By HARRIET SISSON GILLESPIE

P. W. French & Company, Interior Decorators

IN translating the continental spirit of decorative tradition to the modern city apartment, New York is approximating the splendor of mediaeval times, for once within these suave interiors, the world of the commonplace falls away and one is transported, as on a magic carpet, to realms of romance and mystery. The illusion may appear in the semblance of a seigniorial castle, imposingly aloof, of sunny Spain; a villa of classic elegance on the shores of the Mediterranean or, as in the present instance, of a typical English manor with walls of oaken panelling, ancestral furniture and those intimate accessories which, since the time of Queen Elizabeth, have lent it its fine domestic flavor.

This sumptuous apartment, looking down from its cliff-like heights of steel and concrete over the picturesque panorama of Central Park that spreads itself out in the guise of an ancestral estate below, is broadly expressive, in its decorative aspect, of the ancestral homes of England as well also as of the eclecticism of palatial Old World interiors where the pleasing possibilities of assembling the best from all countries are most delightfully realized.



A charming Teniers hangs above the brick and carved wood fireplace in the card room. Hand hewn timbers form a rood screen to enclose an inglenook. An antique Feraghan covers the floor

Here one finds Tudor panelling of mellowed old wood, the massive beamed ceilings of Jacobean flavor or of the later type when, under Henry VIII, pargetting attained such a high degree of popularity when such naïve historic motifs as the Tudor rose, Scotch thistle and the armorial bearings of the owners were incorporated with strapwork of curvilinear or geometrical forms to create designs of great decorative charm.

Here are associated rare examples of antique furniture, magnificent old pieces of the sort seldom to be found outside a museum, assembled by the decorator with an unerring sense of fitness in the choice of the richly carved woods as also in the distinction of the coverings. The warmth of old brocatelles, Florentine damasks or Genoese velvets relieves the sombreness of the hand sculptured frames and is in harmonious accord with the fine old tapestries and the decorative paintings that hang on the walls.

The plan or arrangement of the apartment itself is well worthy of attention for, from the foyer, entered direct from the elevator, two stately solid oak doors, patterned on one side in Tudor panelling, on the other in the linen fold design, give access to the spacious, high ceiled living room and the equally delightful library adjoining. Beyond this point, a noble gallery of barrel vaulted construction bisects the apartment from front to rear. From it the various rooms open. But, at the extreme end, occupying the entire width of the apartment, is the superb mediaeval card room, in many respects one of the most distinguished of the entire suite.

The foyer itself is infinitely appealing, forming a prelude, as it were, for the greater elegance of the important rooms beyond. Designed in the style of the English Renaissance, with hand modeled plaster walls and ceiling in low relief, a piquant slate floor, laid random fashion and overlaid with a 16th century antique Ispahan having the typical rose ground, it supplies an enchanting background for various works of art.

A happy effect is achieved by a grouping of a fine Florentine cabinet of carved walnut with, on the wall overhead, a rare Flemish tapestry of the 16th century depicting the Resurrection. An exquisite Venetian cabinet, decoratively picturesque, flanked by two 16th century Italian side chairs, was formerly in the collection of the Countess of Craven. Over it hangs an unusual 17th century carved wood and gilded circular mirror.

Quite naturally, the living room is of imposing dignity and grandeur. Sheathed in Tudor panelling to within a short distance of the ceiling, the remaining wall surface of hand modeled plaster is finished with a cove cornice. A delicate plaster ceiling of parge work of the type so highly favored during the Jacobean and Stuart periods, shows various graceful and decorative motifs, enclosed in interlacing designs.

Dominating the end of the room is a massive chimney piece of sculptured stone, adapted from a famous English original. It is unusual enough to deserve especial notice. Groups of classic pilasters frame the fire opening and support a richly carved frieze while the massive capitals support sculptured figures of mediaeval warriors which, in turn, uphold a handsome entablature. The face of the chimney breast is richly carved with the coat-of-arms of the original owner and the quarterings of those who have become allied with the family.

Flanking this very distinguished feature are lovely stained glass windows of richly colored antique glass, arranged so as to give light at night. The other windows, throughout the apartment, are of the picturesque leaded casement type with stained glass inserts.

The furnishings consist of a pleasant



Ranged against oak panelled walls in the living room are Jacobean and William and Mary antiques, old Flemish tapestries, relics from Gwydr Castle and other objets d'art. The rug is antique Feraghan

Italian Renaissance dining room with table adapted from one in the Niccolini Strozzi palace. Chairs 17th Century, the sideboard a 16th Century credenza. A silver sanctuary lamp forms the chandelier. Gothic brocatelle curtains



melange of period pieces and the oak panelled walls make a perfect background for the Jacobean and William and Mary examples of which the furnishings are so delightfully representative. Assembled with inviting charm about the fireplace are a delectable 17th century settee, done in petit pointe of Louis Treize, in a particularly lovely floral design in natural colors; one of several Queen Anne stools revealing the cabriole legs and curving stretchers of the type, a stretcher table of Jacobean oak and a circular pedestal table covered with Renaissance embroidery holds a mirror black lamp.

A superb carved walnut William and Mary sofa covered in antique red velvet with a Renaissance panel, embroidered in silk and gold thread on the back, as the center of another intimate drawing room arrangement has an Italian table of the same era drawn up beside it, an easy chair of fine, simple lines upholstered in blue green damask and a Queen Anne stool within convenient range—an exquisite group.

Elsewhere is another elegant William and Mary sofa covered in 17th century Flemish verdure tapestry with a pair of side chairs of the same period from Gwydr Castle, a Renaissance walnut cabinet and two interesting Charles II benches grouped about it, all enlivened by such appealing accessories as a Khanghsi jardi-

(Continued on page 94)



Rare boiseries ornament the walls of the orchid bedroom, fitted with mirrors and painted overdoors in Watteau style. The canopy of the painted bed is of brocade and the curtains blue and fawn brocatelle



A rare oak credence holding a 16th Century Flemish carved figure of St. John in the card room is pleasingly associated with other famous antiques. The curtains here are of old red brocatelle

Of great architectural beauty is the gallery with a barrel vaulted ceiling of hand modeled plaster, hung with silver sanctuary lamps, that bisects the apartment from front to rear



Famous Brussels Tapestries: Their Designers

By DR. PHYLLIS ACKERMAN



"The Death of Herkinbald" after a cartoon by Maître Philippe, woven by Maître Leo and bearing the latter's name. It was woven in the fifteenth century and hangs now in the Cinquantenaire Museum in Brussels

Sixth in the series "Antiques as Decoration"—a discussion of Philippe Truffin, the Brussels designer, and his school

THE outstanding personality in the Guild of St. Luke, the painters' guild, in Tournay at the end of the fifteenth century was one Philippe Truffin, evidently an artist of widespread fame and certainly an energetic and responsible citizen. That Truffin was an artist of note is to be deduced partly from the commissions that he executed but especially from the number of apprentices that came to him and the varied and distant places from which they journeyed to work under his direction. That he was an important bourgeois in his town is proven by the number of offices he was called on to fill in his long life. But prominent as he was in his own time, influential as he was as painter and as person, in the intervening centuries he has faded into a shadow, with not a single picture attributed to him and not a line of reference in the histories of art. What did this man paint in the sixty years that he was a productive Master and what did the twelve apprentices who graduated from his studio create?



In the legend of Herkinbald there is an incident of Herkinbald's nephew insulting a young girl in the park of the chateau. On the page's hose is the inscription "Geasesan" indicating that the weaver may have been Chiselin de Witte. Courtesy of Bacri Frères

Truffin first appears in the records of Tournay in 1457 when he entered as apprentice in the studio of Louis le Duc. Le Duc was evidently a painter of high standing also, for Jean Lemaire, the court rhetorician of Marguerite of Austria, mentions him in his poems, "La Couronne Margaritique," in which he lists the well known artists of the century, but his work, too, has been lost in the vast number of unidentified Flemish paintings. Le Duc had been Master in the Tournay guild for only four years and had already had one apprentice, Pierre de Los when Truffin went to him and in another year or two he moved to Bruges where he became Master again and evidently continued to reside for he took one pupil there, Jean Morille.

Truffin meanwhile had become Master in his own city, Tournay, having served apparently only a year's apprenticeship, and evidently he advanced rapidly in public esteem for in 1462 we find him working on the decorations for the wedding of Charles the Bold of Burgundy and getting the comparatively high wages of 18 sols a day. Jacques Daret, the great painter and decorator, was getting only twenty-four sols a day while some of the lesser men were getting as little as five, so Truffin must have had an excellent status in spite of his youth. Eight years elapse without any record of his employment and then he appears painting a retable with volets for the altar of the Church of Nôtre Dame.



This tapestry shows Herkinbald rushing to the defence of the maiden and drawing his sword against his worthless nephew. On this panel is the clear inscription "A Mor fet" which may be the signature of Jean Moer, a tapestry weaver of Antwerp. Courtesy of Bacri Frères

A Famous Fifteenth Century Flemish Tapestry

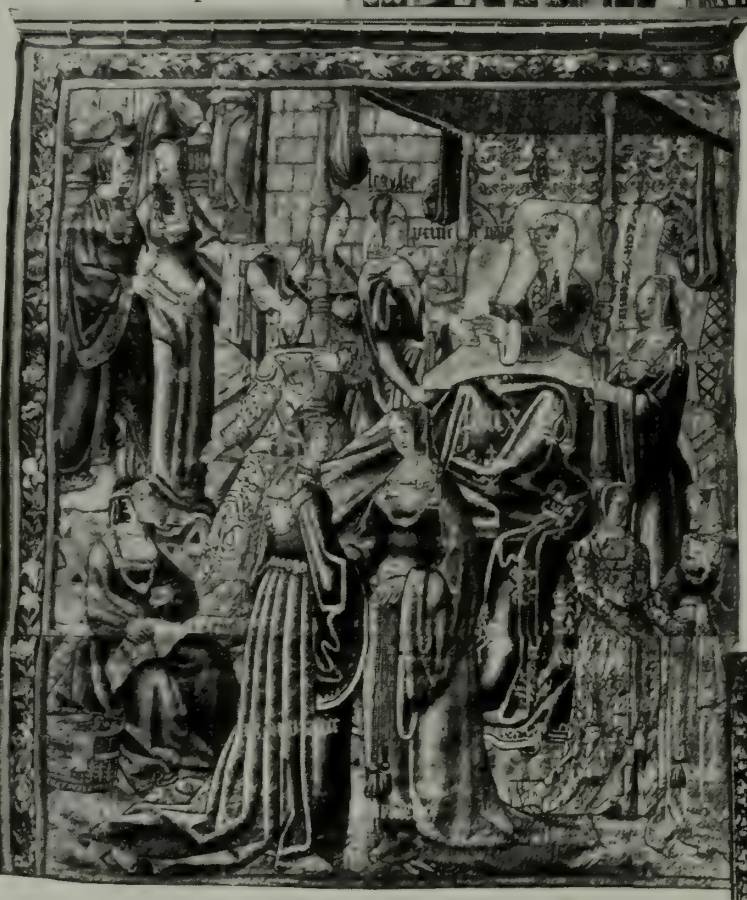


"The Adoration of the Magi." The cartoon of this tapestry may be the work of Maître Philippe or it may be the work of one of his unidentified pupils. It was completed, however, before Philippe made his famous "Herkinbald" cartoons, which were ordered by the Brotherhood of the Sacrament of Louvain. Courtesy of Bernheimer Brothers

Four years later he was asked by the church at Warchin to reproduce an altar piece with scenes from the life of St. Catherine which was on the Altar of the Canoniers in the Church of St. Catherine in Tournay. Probably Truffin had done the Tournay original for it was quite customary to ask a painter to repeat a successful performance. The Warchin piece was to be exactly the same save that on the insides of the wings were to be two scenes from the Passion and on the outside four scenes to be chosen by the Parish. Truffin had trouble with the Warchin parish which had to be adjudicated by two members of his guild. The next year he polychromed the altar of Saint Hermes in the Church of Saint Nicholas in his native city and painted the volets. Some time after this he painted a



A fifteenth century Flemish tapestry illustrating an episode in the Old Testament and inscribed "Nrbo", probably the signature of Noulet Regnault. An anonymous loan to the St. Louis Museum, 1924



"The Birth of Peace" with the inscription Ranot I", preceded by the inverted double B", the mark of the city of Brussels. "Ranot" may be one way of spelling "Regnault." From a private German collection

irgin for a fellow citizen, Jean Herce, which spoken of in the records of Herce's estate a *fin ouvrage*.

All these commissions are of some importance, but no greater importance, than commissions enjoyed by a number of his contemporaries. They would show that Truffin was a respected artist but not necessarily an outstanding one. His real preeminence is indicated, however, in the record of his apprentices. The first one came to him five years after he had gained his mastership and for the next forty years there was almost always the apprentice under his wing and sometimes two, twelve in all appearing in the records and it is possible that the records are not entirely complete. Moreover, they came from far. There was Ghiselin de Witte, son of a painter and brother and cousin of other painters all prominent in Gand; there was Jacques Wissezone of Zierickzee; there was Berthelmieu du Gardin called du Four from Bruges; there was Phillipe Barbezone of Utrecht; Jacques Enghebert and Nicolas Derix of Haarlem and Mathieu Sainte of Jean Yago. Truffin must have enjoyed some social fame to attract the son of a painter away from his own father's studio where he would normally have had his training under very lenient conditions and away from Gand, a city full of active artists; to lure another man from Bruges, the brilliant center of the arts, and to gather in four men from different Dutch cities.

Meanwhile Truffin was playing a conspicuous role in the management of his guild and in the civic affairs of Tournay. Almost immediately on becoming Master, in 1463, he was made an officer of his guild, juré and receiver, and remained in that post until 1477. Two years after relinquishing that office he became Dean and remained in that important position thirty eight years, doubling on himself and serving also as sub-dean in 1484. He acquired his bourgeosie in 1473 and became an arbaletier in the Grand Serment de Saint George. In his later middle age various responsibilities were put upon him. In 1482 he served as expert to appraise the value of some decorative painting done by his confrère, Philippe Voisin; in 1488 he was Receiver for the Poor in his parish and that same year served as receiver for Michel de Cat also. Later he became receiver for the widows of the rue de Bève and served as executor for the estate of Sire Nicolle Coignet, Chaplain of the Virgin in the Church of Saint Jacques.

Philippe was, moreover, a man of property. In 1481 he bought, conjointly with his father Raulin, a house in the rue des Jesuites in the Parish of Saint Piat, and an inheritance. In 1482 he owned a mill, the Moulin à la Croisette, near the Pont Neuf. When he died he left his property to his brothers and sister for he had never married and among his effects were a number of works of art: a statue of Saint George in gilded wood; Saint Joseph in gilded wood; two angels holding the arms of Chevrot, formerly Bishop of Tournay; an alabaster Virgin; a painted Saint George which may have been sculpture or painting; a Tableau of the Virgin which may have been a wood carving or may have been a painting; and several paintings which were probably his own work: a Veronicle, three portraits, a Saint Anthony on toile; Saint John, Sainte Barbara, and an offertory of the Three Kings on toile.

In all this long and active life only one small spot appears. In 1480 he had a quarrel with Jean Yterrot, a painter of cards, which had to be arbitrated by another painter, Enguerran Hotelz.

Thus Truffin appears in the written documents, busy painter, able administrator, solid citizen, owner of works of art. Where are those paintings that gave him his comfortable fortune, his substantial position, the fame that was so much more than local? No attempt has been made to solve the mystery.

Meanwhile another mystery has provoked a more active interest. In 1904 M. Destrée



Triptych, "Christ and the Woman Taken in Adultery" inscribed "Jacques" and "J V". Designer probably Jacques Wissezone, possibly spelled with a "V" in the spelling of the day. From the collection of Joseph Widener, Esq.

published a monograph entitled "Maître Philippe" in which he pointed out that a document, already known, recording payments for a tapestry cartoon made by the Brotherhood of the Sacrament of Louvain to Jean van Roome and a Maître Philippe for the cartoon for a tapestry must refer to a tapestry in the Cinquantenaire Museum of which M. Destrée was Curator. The subject of the tapestry was specified in the contract, the Legend of

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The Tiny Jewel Trees of Paris

Photographs by M. Therese Bonney





Madame J. M. Sert, the wife of the famous Spanish painter, originated these exquisitely beautiful miniature trees which have created a sensation in Paris. Madame Sert uses crystal and semi-precious stones. Occasionally, she makes flowers, but she specializes in trees which stand about a foot and a half high from their base, which is usually of rock or smoky crystal or the blue-green turquoise. The slender trunks are of crystal or jade, the foliage in cornelian, coral and crystal; and the planes are studied so as to best reflect the light rays and cast a delicate, mysterious shade





City Home Problem Solved by Triplex Apartment

Grosvenor Atterbury Has Achieved this in an Old Family Dwelling Altered Along Original Lines to Form Two Triplex Apartments, Each Enjoying the Exclusiveness of a Private Detached Home

By JANET HOWISON MARSH

Grosvenor Atterbury, Architect *Two photographs by S. H. Gottscho*

THE infinite and at times, seemingly insurmountable difficulties surrounding the creation of a real home in the heart of New York, has lent the subject a perennial fascination and any attempt at its solution, a peculiarly wide appeal. And because Grosvenor Atterbury, prominent New York architect and designer has achieved distinguished success in his undertaking and has solved the vexed question to his own satisfaction, his experience is recounted for the benefit of that large number of old residents who are still seeking a way out. His achievement will unquestionably prove stimulating to homelovers who wish modern luxurious environments without sacrificing homes which are family possessions.



Above—Linenfold paneling, hand carved, covers the walls and chimney-breast in the magnificent Atterbury drawing room. An ornamental bronzefacing in Gothic design frames the fire opening. The whole spirit of this room is fundamentally Gothic and the fine beams in the ceiling are a part of the structural framework



Left — English casement windows of leaded glass accentuate the English flavor of the dining room and a blue-green color scheme forms a striking background for English, Italian and French Provincial furnishings. The fine Italian walnut table in the center of this room is a Museum piece. It is the old French screen from Rheims

A Distinguished Corner of the Great Drawing Room



This and the four following photographs by Jessie Tarbox Beals

The simple Stuart paneling of the walls in the drawing room of Grosvenor Atterbury's apartment is composed of rectangular panels, divided by wide stiles, that rise to meet a lovely frieze in the shape of groups of narrower decorative panels carved in linenfold pattern with, at regular intervals, a scattering of such quaint motifs as the Scotch thistle and the Tudor rose

This interesting alteration on the northwest corner of Lexington Avenue and 70th Street, in which a late 19th Century red brick and brown stone dwelling has been ingeniously transformed into a two family house, or more properly speaking, in the technical parlance of the day, into two modern triplex apartments, each enjoying the atmosphere of a detached private house, is not only wholly delightful in effect but contains valuable suggestions for those owning city property that might be similarly remodeled which is being so widely done.

Covering two city lots and comprising some twenty-five rooms in its original form, the dwelling was Mr. Atterbury's boyhood home and, up to the time of the alterations, was occupied by himself and family as a town house. But, since at least six months of the year were spent at their country estate in Shinnecock Hills, L. I., the city dwelling became burdensome and Mr. Atterbury conceived the idea of dividing it into two separate and distinct abodes. He accomplished his object in the most ingenious fashion by retaining the first three floors of the house for his own use, remodelling the three upper floors and leasing them to a friend as tenant.



Above—Through an arched opening from the drawing room into the hall is glimpsed the lovely Gothic staircase that accentuates the English character of the Atterbury home. The beamed ceiling is a structural feature



Below—A famous Gothic tapestry of the 14th Century graces the west wall of the drawing room. Silhouetted against it is an ancient reliquary and to the left Della Robbia panels form a decorative wall treatment



Left—Rising from the foyer on the ground floor, a superb English stairway, the balustrade pierced in Gothic design, rises in spiral fashion to the third floor, the dominating note in the architectural plan

Mr. Atterbury kept the original entrance, entered in the main façade, on the 70th street side, for his own use, but to provide his tenant with access to his apartment, he sliced off sufficient space toward the Lexington Avenue corner to allow room for a private doorway and a spacious foyer. From this point, a private electric elevator whisks the occupant up to his own charming abode, comprising the fourth, fifth and sixth floors. The amount of floor space is identical with that of Mr. Atterbury's, and each suite is entirely independent of the other.

The arrangement is ideal in every particular. The house sets a bit back from the street, the main façade luxuriantly overgrown with English ivy and with many charming hanging bays of English casement windows, fitted with leaded glass, jutting out to afford delightful vistas from three points of the compass. The exterior aspect gives no clue to any possible division of space, but looks as it has looked for many years, as the private residence of an old New Yorker, with the air of long occupancy which, in these changeful days, is a mark of great distinction.

The remainder of the ground floor area, to the left, is occupied by Mr. Atterbury's garage, but which, embowered as is the entire exterior, with clambering vines, gives no intimation from the street of its

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Contemporary Reminiscences

Bromfield, Successful Though Young, and Wells at His Worst

By LEWIS GALANTIÈRE

LOUIS BROMFIELD'S "A GOOD WOMAN"

THE many ladies and (doubtless) few gentlemen before whom Louis Bromfield will lecture in the course of the coming winter are due for something of a shock if they imagine that they are going to hear from him the vague drip that is usually offered in the guise of intellectual entertainment by writers forced to eke out their livelihood on the platform. Not, indeed, that there is anything to be said against most of these writers *qua* writers,—and even as human beings. But it is true of many that to read them is far more amusing than to hear or see them; they are, in the main, drained of all they have to give by their work, which is, I believe, the most arduous and exhausting work that man ever mistakenly invented for himself; and by the time they have been hoisted on to the *estrade* their minds are as limp as their bodies.

Bromfield, unlike most of his fellows, possesses energy, self-confidence, and a gift of gab. He has never been bored with life, and is therefore never a bore himself. He has lived outside the library and away from the odor of the midnight oil, and is therefore able to appreciate his audience and sympathize with its voluntary enslavement in the lecture hall. He is tall, vigorous, young, and full of enthusiasm. In Paris, where he has been living during the past two years, he rides a horse, plays golf, paints a bit, attends the races, entertains a host of friends, and yet finds time to write novels that draw praise from the critics and appreciation from the reading public. The latest of these, *A Good Woman,* is by very much the best he has written, and the reception accorded it on every hand has definitely consolidated his position as one of the finest of our novelists. Bromfield has two qualities which mark him as a born writer of fiction: first, a magnificent gift for the organization into a cohesive whole of innumerable significant details; and secondly, an acute sense of character and a power of graphic characterization. Those who have read his earlier novels will expect his women in *A Good Woman* to be handled superbly, and they will not be disappointed in Emma Downes, her sister-in-law, or her son's wife. What is astonishing, however, is the progress Bromfield has made in the delineation of men; this weakness of his earlier books has been triumphantly mastered in the creation of the neurotic, quasi-mystical Philip Downes, who is all but strangled by the "silver cord" of his mother, and with equal success in Jason, Philip's easy-going, slack, and comfort-loving father.



Glenway Westcott, whose new novel "The Grandmothers" fulfills the promise of "The Apple of the Eye"

At the moment, Bromfield is absorbed in the rehearsals of his play, *The House of Women,* which he himself dramatized from *The Green Bay Tree.* The play will open early in October in what are certainly the most auspicious circumstances, since Arthur Hopkins is the producer and Robert Edmund Jones the scenic artist, while Elsie Ferguson and Nance O'Neill are playing the two leading rôles of Lily and Julia Shane. "It ought to be a good play," said Bromfield the other day, "if only because, unlike most novelists, I have been willing to rip whole scenes out of the novel and cast them aside for the sake of purely dramatic values. Hopkins is simply superb and the most intelligent man in the world. Without a word from me, he saw



Maurice Dekobra is the author of the amusing and sophisticated novel "The Madonna of the Sleeping Cars"

exactly the kind of characters I had in mind, and has been able to communicate his feeling about them to the cast. As for Jones, he had a set designed when I got to New York that was an almost photographic image of what I had in mind. The greatest difficulty has been with the costumes: our period is not recent enough for such clothes still to be found in the shops, and not remote enough for them to have taken their place at the costumer's. The result is that everything,—dresses, veils, furs, hats, shoes,—has had to be made expressly for us. The show itself is pure melodrama, pure entertainment, which is my notion of what the theatre should provide."

He went on. "Isn't New York the most exciting place in the world? I feel as if I had been living these past two years in a dead city. Of course, part of my excitement is due to Broadway. I have always been mad about the theatre, and now that I am in it up to the ears I feel I want to stay. But I've got another novel whirling in my head, ready to be put on paper, before I can think seriously about the stage."



Louis Bromfield, author of "A Good Woman", from a portrait sketch by Henriette Berger, done in Paris

THE HARPER PRIZE NOVEL

The Harper Prize Novel of 1927-28 is Glenway Wescott's *The Grandmothers.* Wescott, who is but 27 years old, won immediate recognition with his first novel, *The Apple of the Eye,* which was published two years ago. He was born in Wisconsin of pioneering farmer stock, was educated in the University of Chicago, spent a year in New Mexico, and has been living at Villefranche, on the Mediterranean coast of France, during the past three years. His first novel showed him to be decidedly under the influence of modern schools of painting and poetry, particularly in the meticulous composition of his admirable pictures of the Wisconsin countryside; but there was already in *The Apple of the Eye* a rugged strain of the soil and its people that marked Wescott out as distinctly not a thin-blooded æsthete. In *The Grandmothers* this strain comes broadly to the surface. What we have here is not so much a novel as an interlocking series of portraits of the members of a pioneer family and its connections. Pretty much all of the action is placed in the second half of the nineteenth century, in days long before the rise of what Paul Morand calls "the American trinity: the skyscraper, the stenographer, and the ice-cream soda." Since Hamlin Garland's *Son of the Middle Border,* no book has been so deeply rooted in the earth of America or so moving in its depiction of the ancestors of the humble Rotarian and the exalted Trust Company director. It is a relief to turn from autobiographies of immigrants and novels about slum-heroes (of which Riesenberg's *East Side, West Side* is a vivid and absorbing example, as well as a corking good story) to this picture of the true American, the American with a century-old stake in the country and a passion not for real estate but for the land itself.

A POST-WAR FRENCH BOOK THAT IS COMEDY

Speaking of the theatre, I hear rumors of the dramatization and "picturization" (a barbaric word) of *The Madonna of the Sleeping Cars,* by Maurice Dekobra. This is one of the few gay books that we have had from post-war France. It deals with the international adventures of the beautiful, luxurious, and not entirely moral Lady Diana Wynham and the young man-about-town

(Continued on page 102)

Unusual Accessories of the Tea Service

The Tea Caddy, the Tea Tray and the Tea Pot Are Intimately Associated with the Romantic History of Tea as a Beverage from the Seventh Century to the Present Day

By DOROTHY BENT

WHEN one approaches the matter of selection of accessories for the tea service, one is delighted with the ariety of fascinating objects which are vailable today. Antique caddys, cups, pots nd trays are, of course, greatly prized and re much sought after. There are reproducons, however, which enable anyone to make he tea table attractive with objects of disnction and charm. Aside from their alluring ppearance, these accessories are particularly nteresting because they derive from the reiote past and speak in line, form and color f the romantic history of tea.

Tea drinking originated, so far as we now, in China. Universally adopted there, he custom was at an early date celebrated in oetry and surrounded by ritual. The tutelary od of the Chinese tea merchants, the poet uwah, formulated in the eighth century the ules of its usage in a book called "The Holy cripture of Tea." His description of the hoicest tea leaves is translated by Okakura-akuzo, "They must have creases like the eathern boot f Tartar orsemen, curl ke the dewlap f a mighty ullock, unold like mist sing out of a avine, gleam ke a lake ouched by a ephyr, and be et and soft ke fine earth ewly swept y rain." The



bove—This jade a pot dates from e Kien Lung pe-od (1736-1795). urtesy of S. & G. Gump Company

a ceremony was ld in great veneron. The Sung oet, Lichoilai, umerated as the ree most deplorle things in the

ow—A modern nese samovar with red lacquer tea st, plates and s. Courtesy of E. H. Wardwell

world "the spoiling of fine youths through false education, the degradation of fine paintings through vulgar admiration, and the utter waste of fine tea through incompetent manipulation." The method of tea making, always in the Orient a matter of study and training, changed with the times. During the T'ang Dynasty tea was ground, made into a cake and boiled. In the Sung period, it was powdered and whipped to a froth with a bamboo whisk and drunk without straining. Not until the Ming period were the leaves steeped in boiling water and the liquid drained off before serving. This was the method introduced into Europe and was therefore that universally adopted in the West when the Occident took up the custom.

In the thirteenth century, travelling Japanese monks returning from China incorporated tea drinking in the ceremony of ancestor worship of Japan, decreeing complete simplicity of the ritual and of the tea accessories. As the custom began to be adopted by all classes, the monks gradually assumed the functions of art critics of the pottery, pewter and earthenware which was submitted to them for their approval. Their aversion to the ostentatious fostered and produced the unaffected forms of early Japanese accessories. Later, the custom lost its religious significance and became an æsthetic exercise of detailed rigidity and prolonged duration. Ceremonial simplicity was retained and every article of the service and decoration was most meticulously considered and arranged. Frivolous conversation was banned in favor of the discussion of philosophy, art, science, and morality. The utensils used in the ceremony, which frequently lasted for four hours, included some thirty-odd articles which, as the years passed, came to possess a fictitious value based upon the sentimental significance which they assumed. A historic tea-party fête was held in the Imperial gardens near Kyoto in 1587, to which all classes came by invitation of the Emperor. For six days Hide-yoshi, the warrior conqueror of Korea and the master tea maker of the Empire, corrected or commended the tea making of over five hundred groups. Each had brought its own tea service and utensils and presented to Hide-yoshi, for his politeness in instructing them, their choicest bibelot. Hide-yoshi as art critic naturally designated which was the finest,—



Above—An antique Chinese statuette of white jade shows a sage drinking tea. Courtesy of S. & G. Gump Company

with the result that the Emperor's collection grew in size and importance.

As the form, color and texture of the porcelains and pottery used in the tea ceremony in the East were the objects of greatest artistic consideration, they consequently exercised a conditioning influence on all Oriental



Below—A white soapstone tea service made in China is unusual and attractive. Courtesy of S. & G. Gump Company



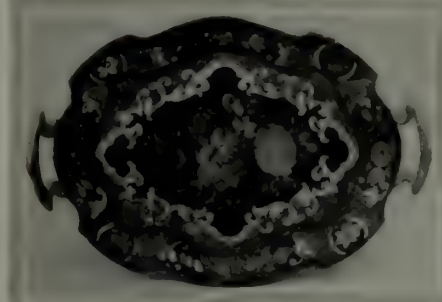
Above—Victorian papier-mâché trays have recently regained favor as colorful tea accessories. Courtesy of the Victoria and Albert Museum



ceramics,—which in turn affected to a great degree the form, color, and size of the tea pots and cups of Europe. The passionate admiration of the Chinese for jade, their most precious and reverenced stone, caused them to fashion from it exquisite tea bowls for the use of mandarins. Porcelain makers, in the endeavor to reproduce the subtle color of jade, created bowls of many varying shades of blue-green and green-blue during the T'ang and Sung Dynasties. The celadon colors were considered particularly beautiful for tea bowls for they turned the "amber liquid" to a most entrancing green. Rivalling the tea bowls of celadon in subtlely of tone were the "Ting" bowls of varied and exquisite creamy whites. In the Sung Dynasty, other tea bowls which were favored were the "partridge cups", so called from the resemblance of their silvery flecked, dark glazed surfaces to the breast of the partridge. This "chien" ware was popular because its thickness kept the tea hot for a long period of time and because its darkness of color made it extremely efficient in the tea testing contests of the period. The object of this indoor sport of the period was to see whose tea could stand the largest number of waterings. It was considered that the slightest trace of tea was visible against the shimmering surfaces of the partridge cups. Handles on these bowls were unknown. In the T'ang Dynasty there were cups made with an ear, but otherwise the cup in the Orient may be considered as only an article of export trade.



Below—A colorful eighteenth century Venetian tea tray. Courtesy of the Metropolitan Museum





Above—Inlay of sycamore and holly decorates this eighteenth century English tea tray. Courtesy of the Victoria and Albert Museum



Right — Two Chinese tea pots decorated with fantastic animals. From the collection of Emperor Kien Lung. Courtesy of S. & G. Gump Company



Right — Japanese lacquer tea caddies are fitted with metal containers which preserve the aroma of the tea. Courtesy of S. & G. Gump Company

Early tea pots were often fashioned in grotesque animal shapes, the spouts frequently issuing from monster heads. The brown stone ware or "buccaro" of the sixteenth century was made into fantastic and naturalistic forms and ornamented with modelling, piercing, stamping, or patterns worked in relief. It was highly valued,—two historic pots bringing in the eighteenth century 500 taels or $700,—and is preferred to this day by many Chinese who attribute to it unusual qualities of preserving the aroma of the tea for a long period of time. It was copied skillfully by the Japanese and by many noted European craftsmen. Early Corean celadon wine jars of infinitely graceful contours and unusual softness of texture may easily be mistaken for tea pots of unusual design. They warrant reproduction today as some discerning manufacturer will eventually discover, to the delight of many a modern tea drinker. The hexagonal and round tea pots of the eighteenth century decorated in hawthorn, bamboo, and peach blossoms in the fresh colors of the *famille noire,* and *famille rose* porcelains made during the Ming period became the prototype of those later made in Europe. For at the end of the sixteenth century, Portuguese traders bringing tea to Holland and to France and with it many of the ceremonial utensils and porcelains, introduced a continuing artistic influence from the East, which was constantly maintained as the tea drinking customgrew in popularity in the West.

Left—A colorful border and panels decorate this Victorian papier - mâché tray. Courtesy of the Victoria and Albert Museum

In the American Colonies, tea, destined to be the immediate cause of difficulty with the mother country, was introduced towards the end of the seventeenth century. It affected not only the furniture types but necessitated novel accessories for its service. It sold for from thirty to fifty shillings a pound,—a price equivalent to that of eight to ten gallons of rum or a fine piece of furniture. This costliness explains the small size of our early cups and pots. It was, however, imported in large quantities and was in general use among all classes by 1720. The importance put upon it by even the lower classes is shown by an old document in which it was stipulated in an agreement between

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The "18th Century" on Park Avenue

A New York Apartment with the Dignity of Old France and the Intelligent Comfort of the 20th Century

By PIERRE DUTEL

Photographs by Amemiya



DURING the 18th Century art and decoration reached a height of perfection due to the influence of the many interesting people of this period. Luxury and the comforts of living were expressed by many artists and craftsmen in a most delightful manner. Color was greatly introduced in many harmonious schemes, and the informality of smaller and intimate proportion was introduced in boudoirs and petit salons that were created out of the larger and pompous rooms of the previous century. There is very little difference in the mode of living today from that of the 18th Century, except for the improvements of plumbing, electricity, etc., and for this reason I would suggest this style of decoration for our modern homes, especially in city apartments where the living conditions are quite the same as those apartments found in the palaces of Europe.

The photographs illustrating the apartment of Mrs. Henry A. Murray show the influence of the 18th Century style in a combination of the French and Italian manner. This is due to the beautiful assortment of furniture and bibelots that Mrs. Murray has collected during her many sojourns abroad. The architectural background of the apartment was created from this period to hold this collection and show it off to its full advantage.

In the music room the walls are painted in silver leaf and washed with gold paint which gives an interesting luster that catches the light filtering in at the windows. The ceiling, panel moldings, doors and trim are painted a



Above—Recessed windows with arched tops make a pleasing contrast to the panelled walls in this 18th Century room. The selection of old pieces is in harmony with the period and reveals a sense of scale and design

The dining room is French with Louis XVIth chairs upholstered in burgundy red cut velvet. The walls are painted old gray, cracked and showing an original coat of red paint underneath

dirty creamy white which has the appearance of age and blends beautifully with the lovely old mantel of the 18th Century. In the panels a series of pastoral scenes depicting the seasons has been painted in a rich terra cotta pink grisaille. These were created from old Fragonard cartoons and have that light sketchy quality which gives brilliance and interest to the walls. The interesting furniture selected is in scale with the room, and includes some lovely old musical instruments of the 18th Century. The floor has an old dark walnut patina which is got by constant rubbing and polishing with wax, and reflects the highlights and engaging decoration of the room. This effect adds definitely to a certain atmosphere of formality.

The dining room is a harmony of old French gray relieved with curtains and chair upholstery of old red, reminding one of the old vineyards of Burgundy. The carved board and built-in china closet are copied in the French manner and make an interesting nucleus around which the room was built. The French doors, which were originally of all glass like the common type of door found in apartments today, have been altered and made into a feature of beauty with wooden carved panels and old rosettes with four lights of glass above. These doors have great character and are typical of those found in rooms of the 18th Century. An interesting feature of the walls is the manner in which they are treated. These were first painted old red, and after this had dried four different coats of glaze in dull old gray paint was applied, which when cracked showed the original tone of red underneath. This cracking and the dull mellow tone of the gray wall paint makes a most delightful tone and gives the appearance of age to it. The inside of the china closet has been washed with red which makes a pleasing background for the collection of old "Lowestoft" family china.

The living room, which was copied from an old room in London, is combined with the library and the walls were built out into the room deep enough to allow bookshelves for about four thousand books. The window elevation shows the wooden panels which are so arranged as to open when one wishes to obtain a book inside. This was done that the interesting paintings and old French pictures could have wall space on which to hang. On the opposite wall

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A corner of the music room shows a marbleized niche holding an old Capri Del Monte vase filled with feather flowers and the little French canape is covered in old terracotta velvet

Corner of the music room showing the Directoire marble-topped table and old Italian chairs painted dirty white. The Venetian cabinet contains interesting bibelots





The music room shows an unusual window treatment of canary-yellow taffeta curtains with shirred cordings that substitute the valance. The edge of the curtains is trimmed with a terra-cotta leaf design made from old red moire ribbon.

A French Artist's Charming Home In Paris

Bernard Boutet de Monvel, Whose Paintings and Etchings Have Been Exhibited in New York During the Past Season, Lives in this Attractive House in the Rue Monsieur

The recent exhibition at the Anderson Galleries of the paintings and etchings of Bernard Boutet de Monvel, the photographs of whose Parisian home appear on this page, was one of the outstanding events of the year. M. de Monvel's two favorite mediums are color etching and painting in oils and not infrequently one finds a subject which has intrigued him, rendered in both. He is interested chiefly in portraits, done in decorative fashion, the sitter posed against a characteristic background. Such a portrait is that of Comte P. de Quinsoras, in polo togs, seated by a little iron table and in the background, the trees of a formal French garden. In another mood, M. de Monvel has done some delightful paintings and etchings of scenes in little French towns. But whatever his subject, his rendition is distinguished by a sure grasp of his medium, a fine sense of composition and a graphic and telling simplicity



Left—This apartment is a happy blending of modern and antique furniture and decoration. The bed in this room is Directoire, with double muslin curtains draped over it. The tapestry armchair is of the same epoch and an American table is placed conveniently near-by

Below—A little drawing room has walls which are entirely white, a few delicate aquarelles and furniture covered with light gray silk





A boudoir is decorated with gold paper and Louis XVth Chinese furniture. The armchair is covered with orange colored velvet, the wood being gilt. The carpet is of a dark brown hue



Left—The large drawing room has walls covered with silver paper, the doors painted in black, and pink curtains framing the looking glass. The Louis XVth armchair near the sofa is covered with violet colored velvet, the wood in gray

Broadway to Date

The Drama Comes to Us Arrayed in Purple and Motley

By BENJAMIN DeCASSERES



Lois Bennett as Yum Yum in Winthrop Ames's revival of "The Mikado", which takes its place beside Mr. Ames's other distinguished revivals. Photograph by Florence Vandamm

LIKE all inaugurals, Broadway promises more than it will perform. On the threshold of the theatrical season of 1927-28, the producers announced about four hundred and seventy-two dramas, comedies, revues and Owen Davises. I would be a fibber if I said I believed them, although I believe their intentions and publicity chirrupings are, like Eddie Cantor's jokes, above suspicion —*absolument!* It is probable that you will see about one hundred of them, and maybe another fifty that we know nothing about at present, but which are being incubated, dried in the wood, snipped, snapped and plagiarized (alack-a-day!) as we thunder off of the presses.

Broadway is what Barnum once called his circus "the Greatest Show on Earth." It is a hundred-ring hippodrome of tragedy, jazz, farce, pantomime, satire, obscenity, romance, melodrama, bunk in the grand manner and the grand manner bunked. The actors are generally much better than the plays. The brains of the playwrights (and the play-tappers) do not keep pace in ideational and technical development with the steady progress in good workmanship of actors, actresses, directors, scenic artists and lighting experts. Probably because creational activity is rarer than the gift of mimicry and a really original play is rare.

The coming season, ladies and gentlemen, nine o'clock toe-mashers, gigglers and members of the Bronchial Chorus, will contain about the same percentages of straight grey matter, hydrated fat, chloride of Wilde, nitro-blah, foreign ingredients and detonating tear-bombs as we had last season. The wisecrackers have not yet reached the saturation point. Bottom has not yet been reached in musical-comedy assininities. Farce-comedy has not yet been thinned to a whisper. All the machine tricks of "straight drama" have not yet been "jined."



Aline Macmahon, the bright particular star of the amusing new comedy, "Her First Affaire", by Merrill Rogers. Photograph by White Studio



The Albertina Rasch Ballet girls are a colorful spot in the new Ziegfeld "Follies" which has Eddie Cantor as the star. Photograph by Nicholas Ház



Barbara Stanwyck is the heroine of "Burlesque" by George Watters and Arthur Hopkins, produced under the direction of Mr. Hopkins. Photograph by White Studio

Why, not at all! No, I'm not a pessimist. Looking over this intelligent audience (whoever heard of an unintelligent audience even in Marc Antony's day?), I declare I am an optimist, and here are some of the things you and I are going to enjoy the coming season, God and the subways willing:

The Theatre Guild douses me with joy by announcing that it will present that superb fantastic satire of Eugene O'Neill's, "Marco Millions," and probably his "Lazarus Laughed," a powerful diabolistic satire on the human race and life in which Lazarus merely hints to us what he saw while he was dead. Besides which, the Guild will give us Shaw's delicious bit of philosophic hokum, "The Doctor's Dilemma." Then there will be "Faust," a play by Turgenev, Tchekov and Zweig. Good enough if they did no more, which they will, we may be sure.

Winthrop Ames has indebted himself to all living Americans by giving us Gilbert and Sullivan permanently. "The Mikado" I have seen eighteen times. With Mr. Ames' help, I may double it. There will be "Iolanthe" and "The Pirates of Penzance" also, and we may count on Galsworthy's "Escape" as a solid *pièce de résistance*. Eva Le Gallienne will put on another whirl-

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One of a pair of grotesque Ming porcelain birds which decorate the mantel in the living room

A Man's Home in New York

Created for a Man Who Lives Alone Save for the Occasional Visits of His Sons from School, This Apartment Is a Happy Blending of Quiet Luxury and the Ultimate in Comfort

By HELEN BISHOP

Decorations by L. Anavone & Co. *Photographs by S. H. Gottscho*

THE personalities of homes are as subtle, as intricate, as interesting as the personalities of individuals—the proverbial four walls to begin with, and from that beginning, it is fascinating to see what emerges. A house offers certain opportunities; a modern apartment still others. What has the owner desired in his home—rest and ease, opportunity for quiet entertainment of congenial friends? Stimulation or excitement, surroundings in which entertaining may be done in the grand manner? Simplicity, a somewhat austere mode of life in which study is possible? Or the cheerful informality of the life of a vivacious family? Sometimes a home starts out to be one thing and finishes by being another—it is evident almost the moment one steps inside the door. But in the last analysis the home becomes the key to the personality of its occupant.

One expects a woman to "express herself" in her house, of course. It is much more interesting, however, to see what a man will do with his own home. There is some superstition to the effect that men have no aesthetic sense when it comes to making a home livable and attractive—or if they have, the superstition often leads the unthinking to turn up their noses. As a matter of fact, like most superstitions, it has no basis at all. One of the most intensely "masculine" men we know, sentenced to the woods for a year for his health, spending his days in the open under the most primitive conditions, made of his log cabin a place of such beauty and comfort as lingers in the memory of every guest who came to his door. All men do not prefer to live in an atmosphere like a barracks, any more than all women are capable

The library is a soft, low-toned room with panelled walnut walls and leaded windows. The radio is concealed in the cabinet beneath the bookcases



A painting by Angelica Kauffman, "Peleus and Thetis", hangs over the Louis XVIth console in the foyer





In a corner of one bedroom stands an extremely interesting Spanish desk in walnut, and on the wall above, an old Italian seventeenth century tapestry

of making a house at once lovely and livable.

In the apartment here described, in which a man lives alone save for two efficient men servants and the occasional visits of two sons from school, this superstition is upset once more. The owner began the creation of his home with the advice of an experienced decorator who understood extremely well what his client wanted. Then, with this basis to work on, the apartment has grown from a fine accomplishment in decoration to something more personal—a place of strong and distinctive personality, the expression of a man who loves his home and what it stands for; quiet luxury, contentment, a place where, after a busy day, he may forget the thousand demands of his business, and find either quiet, or the pleasure of dispensing hospitality to friends who may come to dine and spend the evening. Here is the home of a man who has had satisfaction and enjoyment in the collecting of his books, pictures, furniture and porcelains and to whom it is a continuing pleasure to live among these things and share their beauty with his many friends.

So many apartments, no matter how elegantly furnished or in what good taste, still have a look of an apartment about them. But the moment one steps from the elevator into the attractive vestibule, one has the sense of entering a large house—perhaps the punctilious English butler who opens the door and later brings one tea contributes to this feeling! The plan of the apartment also makes for a sense of space. One steps into a spacious foyer. Directly opposite the entrance door is the library; at one end of the hall, the dining room; and at the further end, the living room. Midway, another hall runs at right angles, leading to the bedrooms, each with its own bath. Beyond the dining room, of course, is a serving pantry and kitchen, presided over by a Japanese cook.

The long roomy foyer is furnished simply with a few fine pieces which may be removed easily on winter evenings when dancing parties are in order, and the floor is covered with a removable taupe carpet. On the Louis XVIth mahogany console with its white marble top and gilt bronze mouldings which stands against one wall is a recent acquisition which has taken the place of a more modern piece of pottery—an ancient head of the Siamese Buddha d'Ayuthia, set on a polished marble block; a face full of the inscrutable charm of the Orient. Over the console hangs a painting, "Peleus and Thetis" by Angelica Kauffmann, and on the opposite wall, above the delicate Louis XVI grey enamelled settee, covered in grey silk velvet, hangs a self portrait of the artist, with her palette and brushes in her hand. On either side of the settee is a Louis XVIth commode of tulip wood, outlined in strips of olive and wide bands of satinwood. On one commode is placed a marble bust of the goddess Diana and on the other, a delightful terra cotta group—a Bacchante playing with two joyous children.

The great living room is an unusual combination of elegance and inviting comfort. The walls are panelled in English walnut, the ceiling beamed and the floor covered with a thick, taupe carpet on which are scattered some of the owner's fine Oriental rugs. Draperies of antique red damask are at the beautiful leaded windows, which have panes of crystal glass and in the centre of each, a crystal plaque bearing the family crest.

The furniture of the room is testimony to the fact that individual pieces of different periods and styles may be used in a room with fine effect if each piece in itself is good and the blending done with knowledge and taste. Furniture may be mixed, indeed, if it is "mixed with brains" as Whistler said when asked what he mixed his paint with! Here in this dignified and luxurious room are several pieces of French furniture—Louis XVth walnut armchairs, upholstered in old gold damask; two Louis XVIth chairs with beautifully carved frames and covered with Aubusson tapestry; a Louis XVIth cabinet in tulip wood which conceals a useful nest of tables, two or three old English chairs. Here, also, against one wall is a comfortable divan upholstered in ruby red velvet, before which, each afternoon, is set the tea table, shining with beautiful Queen Anne silver and fragile china, delicate linen, and equally important, delicious sandwiches and some of the best sponge cakes in New York!

In one corner of the room stands the grand piano—set, as every grand piano should be—with plenty of space around it. On its mellow, waxed surface, stands just one ornament—an old Chinese Ming bowl of an incredibly beautiful apple green, with a texture the secret of which has gone down into the graves of the pottery makers of a lost dynasty. You will

(Continued on page 110)





Above—The beautiful dining room is Directoire in furnishing and decoration. In a recess above the serving table of green marble hangs a painting of an enchanting Italian scene

Left—A Chinese Foo dog of the Ming dynasty, in beautiful colors of green and yellow,



Below—One of the owner's most cherished possessions is a Raeburn painting—a portrait of Joseph Black, which hangs over the divan in the living room



A Chinese crowing cock—one of the owner's collection of Oriental porcelains and objets d'art



Vera Savina of the Ballets Russes

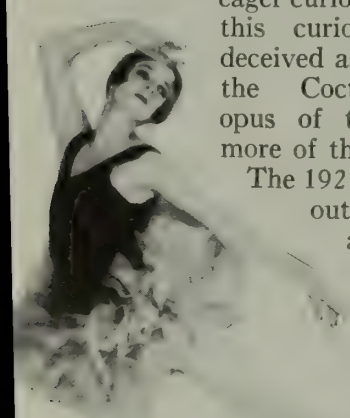
New Dancing and Music in the French Capital

The Diaghileff Ballets Russes, the Famous Spanish Dancer, Argentina, and the Danish Royal Ballet Bring Delightful Novelties to the Paris Theatre

By ALLAN ROSS MACDOUGALL

THIS summer in Paris saw the twentieth season of the Diaghileff Ballets Russes. In fact this summer in Paris saw a perfect orgy of dancing. Besides the collection of new and old ballets brought to the Théâtre Sarah Bernhardt by the world famous Russian company, a new ballet was created at the Paris Opera; at the Champs Elysées Theatre the Señora Argentina, the greatest of all Spanish dancers, presented for the first time Manuel da Falla's chef d'œuvre "l'Amour Sorcier"; the Danish Royal Ballet headed by Miss Poulsen came all the way down from Copenhagen to the same theatre to show Parisians how delightful real old fashioned ballet dancing could be. And for the entertainment of American visitors to the capital the Dolly Sisters danced their way through a sumptuous Revue at the Casino de Paris.

Naturally M. de Diaghileff's company comes first because they brought to our notice the greatest number of musical and choreographic novelties of the season. Truly this company has the secret of eternal youth. Each year the amazingly tireless impresario returns with his troupe, not to do the things that have won success the year before, but to try out new dancers, new choreographers, new decorators, new composers, new ideas. Each of his spectacles is an event in the theatre world awaited by the public with an eager curiosity. Sometimes this curiosity is much deceived as in the case of the Cocteau-Stravinsky opus of this year. But more of that anon.



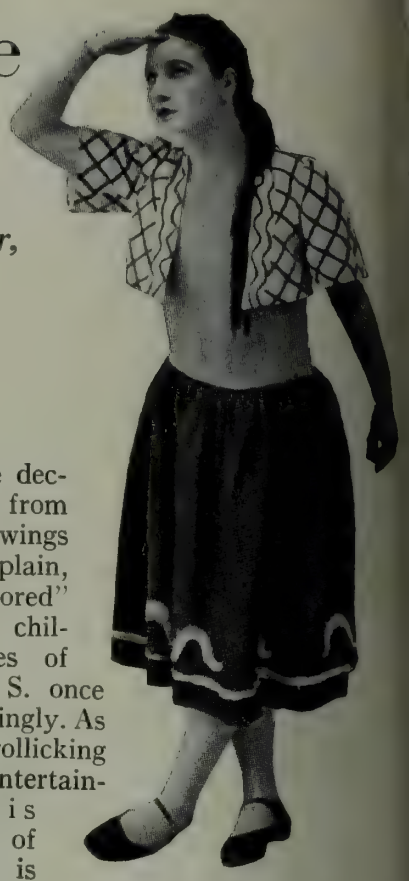
Alice Nikitina of the Ballets Russes in a conventional ballet pose. Photograph courtesy of Manuel Frères

The 1927 season started out auspiciously with an overture composed for the occasion by the young Italian composer, Vittorio Rieti. Then came two new works and a resetting of a rare old one. The first on the programme was "The Triumph of Neptune", a most delightful English pantomime-ballet written by the poet, Sacheverel Sitwell, with very appropriate music composed by Lord Berners. This musician, whose music won high praise from the Paris critics, was destined by his family for a diplomatic career. While attached to the British Embassy in Rome he made the acquaintance of Alfredo Casselo to whom he showed some of his essays in musical composition. Among them was a "Funeral March for a Canary" and others of a like humorous nature. The Italian composer recognized the elements of a real talent and encouraged Lord Berners to leave the Service and give his time to the serious study of music. Since then many of Berners' compositions have been played in England and America. His one act opera founded on Mérimée's "The Chariot of Saint-Sacrement" is in the repertoire of the Beriza Theatre.



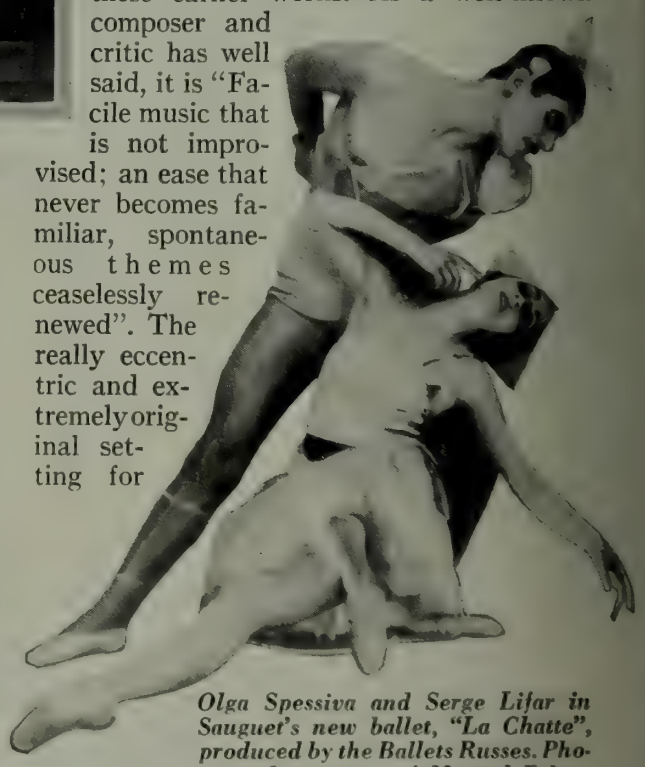
A moment in the "Trois Moments" pantomime by Luciano Folore, the music for which was written by Franco Casavolo. The ballet was staged by Prampolini at the Futurist Theatre in Paris

The present ballet, having to do with the adventures of an English sailor named Tom Tug who finally marries Neptune's Daughter, the music composed by Berners, is of a jolly nautical nature; Jigs, Reels, Hornpipes provide the rhythm and the go. The epoch being mid-Victorian, the action of the old fashioned Drury Lane pantomimes has inspired the author and the inspiration for the costumes and the decorations come from the crude drawings of the "Penny plain, tuppence colored" scenes for the children's theatres of which R. L. S. once wrote so engagingly. As a rare rollicking dance entertainment, this "Triumph of Neptune" is also the triumph of Lord Berners, the poet Sitwell and the dancer, Serge Lifar.



Vera Petrova, one of the favorite dancers with the Diaghileff troupe

Different in every way was the ballet "The Cat" that followed the English morsel. Taken from a fable of Aesop, later done over by La Fontaine, "The Cat Metamorphosed into Woman", this work was modern in every way. It was devised and composed by a French musician who has just passed his 25th year: Henri Sauguet. *Place aux jeunes!* This young man from Bordeaux who is accounted one of the most promising composers of the present generation was for a time one of the youthful group known as the *"Ecole d'Arcueil"* over which the wise and genial Erik Satie presided. Already from Sauguet's pen have come amusing pieces for the piano, settings of many of Cocteau's poems, and a little opera-comique "The Colonel's Plumet" produced by Madame Beriza at the Champs Elysées Theatre. But the music for "The Cat" is away and beyond these earlier works. As a well-known composer and critic has well said, it is "Facile music that is not improvised; an ease that never becomes familiar, spontaneous themes ceaselessly renewed". The really eccentric and extremely original setting for



Olga Spessiva and Serge Lifar in Sauguet's new ballet, "La Chatte", produced by the Ballets Russes. Photograph courtesy of Manuel Frères

the ballet was most strange and not at all unpleasing. It was Diaghileff's first experiment with a built-up constructivist décor. Imagine if you can, a stage hung with glossy black oil-cloth and set about with a series of peculiar geometrical forms made of mica-like material. Into this transparent architecture a group of athletic young men came bounding. For a while they indulged in the staccatic gestures native to the choreography of Leonide Massine. Then when the leader espied the cat, they left the stage clear for the usual *"pas de deux"* between the two protagonists. After this dance—how far removed from the *"pas de deux"* danced by Karsavina and Nijinsky in the "Spectre de la Rose"! —the cat-woman espied a mouse, gave chase, and was turned by the gods into a Tabby again. The young man died from the shock and was carried off by his athletic companions. Except for the dancing of the young Lifar, nothing remains of this work save the exceptionally fresh and vivid music. I hope some American orchestral director will be clever enough to include it in one of his programmes next season. Unlike most so-called

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Below—A scene from the new pantomime by Vittorio Orazi, staged by Prampolini, with music by Ottorino Respigli, which has been one of the sensations of the Futuriste Ballets season in Paris

Above—The ballet "Cocktail" by F. T. Marinetti, the famous Italian futurist, is the embodiment of the "jazz age". The music is by Silvio Mix and the pantomime was staged and costumed by Prampolini



An Atmosphere of Old Spain in a Modern Apartment

The Notable Collection of Spanish Antiques of Arthur Knox, Esquire, Gives to His New York Home a Quality of Old World Charm

By BARBARA CASTELLA

Photographs by S. H. Gottscho

EVERYONE who has had the delight of adventuring in Europe for old furniture, paintings and objets d'art ows the exciting moment when one's easures arrive, at last, after weeks of iting for the slow freight. And everye who has had these kindred sensations familiar also, with the depressing moent when one begins to wonder just here all these lovely things are to go. cold fear begins to creep over one that is chair, so entrancing when it was st found in a little shop in Paris, won't into the scheme of the living room. that bed, so irresistible when one me across it in Italy, seems to be a peless interloper in one's American me. Occasionally, one sees a house or artment where the owner's purchases ve been forced in, defiantly, and how thetic the result is! On the other hand, home where such things have been osen with taste and discrimination in e first place; and later arranged in an propriate setting has a charm, a flavor hich is achieved in no other way.

Such a home is the apartment of Mr. and Mrs. Arthur Knox in New York. Both Mr. and Mrs. Knox have travelled much in Europe, spending long pleasant days at a time in out of the way places and especially in Spain. Little by little, piece by piece, they have acquired a fine collection of Spanish furniture, pottery and fabrics and several beautiful old French and Italian pieces. Believing that beautiful things should be lived with and enjoyed, instead of merely being possessed, they planned a home which should give their collection a suitable background and be, at the same time, a comfortable place in which to live.

To begin with, the whole top floor of a tall apartment house was taken in its original state from the builders and Mr. Knox and his architects planned the apartment inside this shell, so to speak. As one steps out of the elevator, there is a small, private foyer which opens into the entrance hall of the apartment. The arrangement of the rooms is unusually interesting and makes for great comfort, quiet and privacy. At one end, the entrance hall opens into the long, spa-

e doors in the apartment were brought om Spain. This door made of three panels studded with old decorative Spanish nails

The fine old door leading to the dining room is of the 17th century, of elaborately carved pine-wood, bearing the Papal coat of arms



A fountain of Spanish tiles, with an amusing dolphin, adds a graceful note to the living room. The heavy door is Spanish Gothic









Along one side of the living room are bookshelves in arched recesses. One section holds Mr. Knox's rare collection of first editions of Henry James

The windows throughout the apartment are of leaded glass, many of them tinted and decorated plaques, and several have comfortable window seats built in



The fireplace in this bedroom is built from old Spanish tiles, the mantel shelf resting on two carved and fluted columns of great age. On the mantel is an old bust of a Saint, in marble and polychrome

cious living room off which is the little library. One door leads from the living room into the suite of bedrooms and baths; another door to the sleeping quarters opens from the hall, so that these rooms may be completely shut off from the rest of the apartment. At the other end of the hall is the dining room, kitchen and service pantry, maid's room and bath.

The walls of the apartment are of rough finished plaster in a soft, pale yellow. The wood is walnut and the combination of walls and woodwork makes for an atmosphere of enduring solidity, quite in keeping with the old Spanish furniture. Leaded casement windows, some of them with tinted and decorated plaques, are in every room, and in three rooms, French windows lead to little balconies, from which may be had a view of the busy East River.

The doors in the apartment are worthy of a paragraph to themselves. One, leading to the dining room, is a 17th century door of pinewood, elaborately paneled and carved with scroll and geometric motifs. In one panel is the Papal coat-of-arms and on the door is the massive, original wrought iron knocker. Leading from the hall to the bedrooms is another door of carved pinewood which came from a little old house in Burgos, Spain. It is of the 15th century, made with two sunken panels intersected by a carved panel bearing delicate arched tracery; and above, a finely carved arch with tracery and rosettes. A third beautiful door of pinewood is in the living room, made in three panels, studded with old decorative Spanish nails. Throughout the apartment, wrought iron

(Continued on page 116)



In the living room is an exceptionally fine carved walnut chair of the 17th century, with scroll finials, scroll arms, square supports and pierced stretchers. The back and seat are upholstered in old crimson velour with applied decoration in gold

Rare Antique Cabinets and Secretaires

These Beautiful Pieces Are Original Creations of Chippendale, Heppelwhite and Other Famous Cabinet Makers and Are Typical Examples of the Artistry of These Great Craftsmen

This Heppelwhite secretaire desk is of mahogany and was made about 1790. The lattice work shows an interesting variation of the "thirteen" pattern. The desk drawers are fitted with ivory knobs and made of satinwood. Inside the cupboard below are three long drawers with brass mounts. Above is an exceptionally fine dew drop cornice. The Heppelwhite shield back chair is one of a set of twelve dining chairs, of mahogany and the Georgian mahogany tilt top tea table was made about 1800. It is unusual in that it has three legs combined with a four cornered top. The lyre back wall light is made of brass and old glass—probably Bristol—and dates from the early part of the nineteenth century





A Charles II court cupboard is of English oak, with applied paneling, brass drop mounts and carved decorations after the manner of the period. The wood has taken on with age an especially fine patina, rich and deep in color

This is a superb example of a William and Mary corner cabinet of Chinese lacquer. The shelves and inner walls are lined with old gold satin. The cabinet was made about 1700. The room in which it stands has the landscape wall paper which was in vogue at that time. The glass and crystal-wall light is one of a set of six. It is probably Bristol glass and made about 1800

The former King of England, Edward VII, owned and used this fine William and Mary walnut chest with irregularly shaped drawer fronts and top, and profuse marqueterie decoration. It was purchased out of Buckingham Palace. The chairs are of walnut, Queen Anne in period, with fiddle-back splat and cabriole legs; and old needlework seats



These photographs are reproduced by courtesy of the Brainard Lemon Silver Collection of Kentucky



An English Queen Anne secretaire with lattice doors above, drawers below, slanting desk top and ogee feet in veneered walnut. The wood is pale honey in color, with a fine patina. On the right is a mahogany fire screen with an old French print framed in an octagonal panel, one of a pair made in 1790. This beautiful secretaire with its golden hued wood, its brass handles and glass doors is an unusually distinguished piece of furniture and a fine representative of the best cabinet work of the period



This English Chippendale corner cabinet of mahogany, made in 1780, has thirteen pane lattice doors, a carved frame and cornice and a cupboard below. The superb English Chippendale ribbon-back chair is of mahogany, circa 1760, with finely carved seat frame, uprights and knees and the typical claw and ball feet. It has an old tooled leather seat. The pie crust table of mahogany is also by Chippendale, as is the convex gilt mirror surmounted by an eagle



This early eighteenth century chest of walnut is made in two sections, an early form of the English highboy. The lower section is fitted with a long narrow drawer, with deep square drawers on each side. Below is a shaped apron, with a suggestion of the "knee hole" opening found on English lowboys of a later date. The feet are of the inverted egg cup type

The furniture in the photograph to the left makes an exquisite composition, with the fine chair with upholstered back and seat, flat shaped stretchers and Spanish scroll feet on either side of the chest. The chairs are of walnut and the upholstery satin damask. On the wall above the cabinet are two extremely interesting pictures, showing two pastoral scenes, done in needle work and water color, with black and gold glass mats, a form of wall decoration quite characteristic of the period

Creating a Home as the Decorator Sees It

A Sumptuous and Charming Modern Apartment, the Home of Nicholas J. Nelson of Chicago

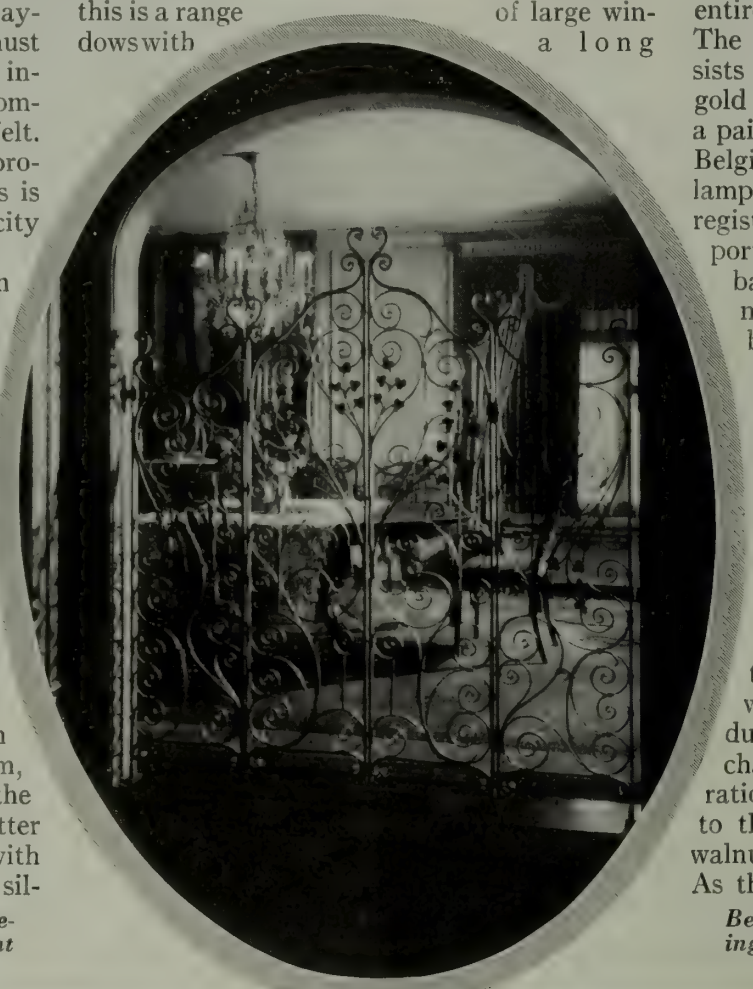
By EDGAR A. CONWAY

[illegible] W. P. N[illegible] Company

WHEN there are few members of a family and those few grown to sedateness the decorator's problem is relaely simple. He may make a rather formal nposition of fine old things with confidence it it will not impose restraints upon the cupants of the house.

But in case the home accommodates children ose parents are unwilling to relegate them the confines of a nursery or a single playm, the arrangement, to be successful, must much more informal than in the other innce, and requirements of substantial comt appear which otherwise would not be felt. such event, also, high color is more appropate than in a more formal interior. This is ecially true in an apartment in a city torious for its smoky drabness.

Gay colors and comfortable Georgian rnishings are assembled with taste in the artment of Mr. Nicholas J. Nelson in icago. The architectural background of e interior is noteworthy, since it inved extensive remodeling by the decoor. The apparent height of the large ng room was increased by paneling walls and erecting fluted pilasters, ove which was placed a well proporned frieze of crisp neo-Classic design pical of the late Eighteenth century glish manner. Broad and deep flat ches with the lintels supported by someat ornately carved corbels were erected tween the hall and the living room d between the latter and the music room, ile a round arch was placed over the ening into the dining room. The latter d the door to the hall are screened with n gates of graceful spiral and floral silhouette, but the third of these arches, giving into the music room which previously was described as a "sun parlor", is entirely open —a fact to which must be attributed the feeling of ample space in the suite. Against the inside wall of this room is a really beautiful reproduction of a Georgian chimneypiece, the facing of green and black marble, the mantel and its support of wood. Opposite this is a range of large windows with a long bench built below. Bookshelves occupy the whole wall space on both sides of the dining-room entrance.



Right—Looking through an old Spanish gateway into the dining room of the apartment of Mr. Nicholas J. Nelson

All this, as well as the adjoining dining room, is done in antique blue. Undercurtains of corn-color with old yellow over-curtains and crimson damask hangings with deep valances drape the windows. In contrast with the free use of color here and in the furniture, the floor is entirely covered with a rug in solid raisin color. The grouping around the chimneypiece consists of a pair of love seats covered with a soft gold brocade figured with blue and rose, and a pair of delicately carved cabinets of modern Belgian handicraft on which are novel glass lamps from France. The note of comfort is registered with force in a great Italian davenport upholstered in crimson damask. It is balanced, across the room, by a lacquered music cabinet which, like another in the book corner, represents an Oriental phase of the Georgian period. One of the four needlepoint chairs in the room is associated with this cabinet.

Perhaps the two most charming pieces of furniture here are original Queen Anne commodes, carved from tulip, satinwood, mahogany and other woods with a strong consciousness of contemporary French usage. These stand in the deep archway at the music room end of the chamber and support antique Chinese wood carving. Nearby is a graceful reproduction in satinwood of a late Georgian chair with Angelica Kauffmann painted decoration. At the opposite end, next the entrance to the dining room are grouped a beautiful walnut desk and chair with their accessories. As the visitor proceeds to other parts of this

Below—Library end of the living room showing fireplace and charming arrangement of two old love seats



home, he observes the taste with which spacious symmetry is effected in the entrance vestibule. The scale of the alternating black and mottled-grey rubber tiles is nicely adapted to the floor dimensions. The walls are surfaced, Italian fashion, with an antique glazed tan texture obtained with one of the plastic finishes that render texture and color-tone jointly. These surfaces terminate in an attractive cove moulding, which was cleverly extended by painting both ceiling and walls to yield the effect of weight that was required by the vigorous treatment of the flat arch, the iron gates to the living room, the walnut woodwork and the roughened wall. The ceiling is lighter in both texture and color. This architectural treatment and the few chairs, torchères, mirror and credenza appropriate to such a setting form an attractive frontispiece to the adjoining interiors.

It is in the bedrooms, however, that the more novel ideas are introduced. In the case of the master's chamber, two rooms were thrown together with a broad curved arch between, the space toward the front providing a dressing room. The hangings are ashes of roses and turquoise blue with a narrow edging of pumpkin yellow over ivory undercurtains and soft rose overcurtains. The dressing table is recessed between cabinets of which the doors are of woven raffia. These are lined with rose silk, and electric fixtures within the cabinets cast a soft glow through them. In the adjoining bedroom a canopy over the beds has been employed with an effect quite the reverse of what might have been expected. For, instead of emphasizing the limited proportions of the chamber, it adds both height and depth.

This canopy itself is executed with much charm. Below a curved moulding is a frieze-board covered with blue taffeta; then there is a narrower moulding and, below that, a rose fringe with overdrops of blue. The curtains are of turquoise and ashes of roses, with a touch of the same deep yellow that appears in the window-drapes. The backing is a resplendent antique Chinese silk embroidery, with a rare Fifteenth century Italian ivory crucifix adjusted against its centerpiece. The beds and the commode between them are reproductions by a French cabinetmaker of originals in the Louis XV suite at Versailles. The rest of the furniture, including the candelabra on the chest and the mirror above it, which this is set before a beautiful modern Italian porcelain Madonna suspended against a Seventeenth century Italian brocaded banner.

Here, then, is an apartment which is a home in the fullest and most familiar sense of the word. Not a need or desire of the large family that occupies it has been overlooked by the creator of its interiors. Yet interesting ideas of color and composition are introduced at several points and the ensemble is a convincing expression of a very agreeable taste, in which old world treasures have been adapted to the demands and convenience of present-day living and a sympathetic association of color, design and decoration has been happily blended.



Photographs by Shoji Ozato and the Chicago Architectural Photographing Company

Left—A fanciful and convenient dressing cabinet which adjoins one of the bedrooms in this apartment



Louis XVth beds with canopy drapery, charmingly in harmony with the French accessories of this room



Distinguished corner in the hallway of Mr. Nelson's Chicago apartment



A copy of an old English andiron in brass and iron. Courtesy of Edwin A. Jackson & Bros., Inc.

Well Equipped Fireplaces

Nothing Contributes So Much to the Comfort and Beauty of a Room as the Fireplace Architecturally Correct and Fitted with Useful and Decorative Furnishings

By MARY BARBARA DENNIS



A fire screen made from an old Spanish wrought iron grille. Courtesy of Edwin A. Jackson & Bros., Inc.

THE poet who wrote of autumn days as "the saddest of the year"—he used the word "melancholy", too, in connection with the season — must have been one of those unfortunates who lived in a house devoid of fireplaces where on chilly fall evenings he had ample opportunity to speculate on the approaching winter. For surely if he had had a fireplace where logs crackled or in which coals gave out their friendly glow and warmth, he would have been impervious to the end of summer and perhaps never would have penned his doleful lines. For there is nothing like an open fire to dispel depression, to give one the feeling that "all's well with the world." We know a charming woman who has lived luxuriously in the four quarters of the globe; she still maintains that her idea of ultimate well being is to come in, in the late afternoon, after a walk in the soft mist with a favorite dog, to a shadowy room; to sink down into a fireside chair before an open fire of logs; to light a cigarette and, presently, to have the butler appear with the tea tray and perhaps another equally intriguing tray for the arriving guests who hurry to take their places around the fire too. But can you imagine the scene without the fireplace? Impossible. No wonder the fireplace holds its position as the most important feature of a well designed room. But a fireplace without attractive and useful fireplace furnishings loses much of its charm. It will give out heat, of course, but it contributes nothing to the aesthetic beauty of the room.



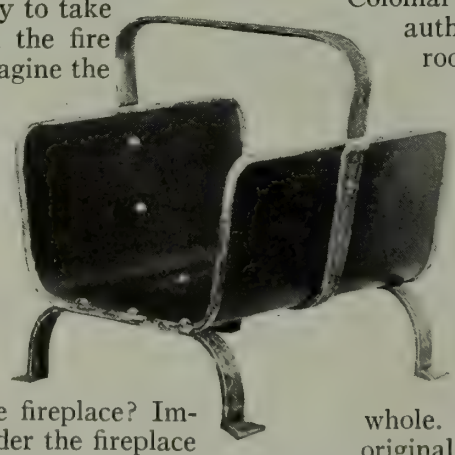
This beautiful simple mantel was taken from an old Cape Cod house, together with the fire frame and the smaller fireplace accessories. Courtesy of Arthur Todhunter

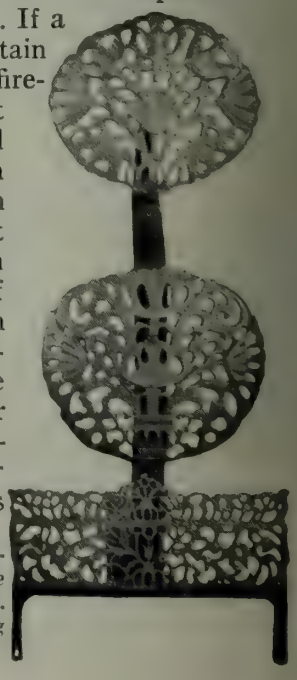
To begin with, the design of the fireplace and mantel should be in accord, architecturally, with the room; and the fireplace furnishings—andirons, tongs, shovel and brush, the screen and fender, the wood-basket and coal scuttle—should be in similar accord. The early English and French fireplaces were of marble or stone; many Spanish and Italian houses had hooded plaster fireplaces with heraldic decorations emblazoned in rich colors and gold. The early American mantel was usually of wood since it was cheap and easily procurable and many extremely beautiful mantels were achieved in this material. So, today, in modern houses which have as their inspiration any of these early types, whether English, French, Italian, Spanish or American Colonial it is important that the fireplace be authentic in design. If a room is of a certain period and the fireplace has not been created carefully in harmony with the room, it makes for an atmosphere of incoherence in the composition of the whole. The search for original mantels has become an adventure for everyone who has

An old Italian screen of wrought iron with andirons which have containers for hot ashes on which plates were warmed. Courtesy of John Guidotti & Bros.



A sturdy wood basket for the hearth is made of iron and copper combined. Courtesy of William H. Jackson Company





The originals of this andiron in brass and iron are in Haddon Hall, England. Courtesy of Sterling Bronze Co.



These andirons with a classic design are made of iron with a silvery finish. Courtesy of Arthur Todhunter

a real love for the decoration of past eras. Many great houses built today have mantels which have been taken from their original setting, intact, from European houses and brought to this country. One of the finest old mantels we have seen here is an antique English stone mantel taken from an old Font Hill House in Salisbury, England. An elegant Georgian mantel of marble which was designed by Kent in 1735 for a house in Great Marlborough street, London, now adorns a New York town house, while still another, Georgian in period but of rugged stone, was brought to this country from Trentham Hall in Staffordshire, one of the seats of the Duke of Sutherland.

Some of the rooms in modern houses of early Colonial architecture are graced with original mantels taken from some of the finest houses of the period. One of our illustrations shows a mantel from an old house in the quaint fishing village of New Bedford, together with a fire flame which was an early attempt to improve upon the rudely constructed fireplace of the day. Here too, are the original andirons, the crane and kettle, the bellows, the brass kettle for holding wood and another copper kettle for heating water which stands upon a trivet to one side. On the mantel shelf are two old brass candlesticks, a Tobey jug and pitcher of the period and in the centre, in the place of honor, a model of one of the three-masted whaling vessels which were the joy and pride of the little village in the days of its glory. There are not enough of these early mantels to go around, naturally, but the craftsman of today duplicates them in modern creations which are extremely beautiful and correct.



A wrought iron screen of great decorative charm, with a conventional design of leaves, has knobs of polished brass. Courtesy of Arthur Todhunter



An elaborate and ornate Italian mantelpiece in white marble. The photograph shows also a decorative old fireback of wrought iron. Courtesy of Walter G. Earl



These early Italian andirons have spit hooks and at the top, prickets to hold burning rushes. Courtesy of Arthur Todhunter

Even the stone mantels of England, France and Italy can be approximated, for there is a synthetic product on the market which duplicates perfectly old stone. The manufacturing process permits of the reproduction of the most intricate ornamentation of design, while its homogeneous structure allows chiseling and tooling of the finest character even though the quality of the binder renders it as hard as any natural stone. The texture lends itself readily to antique or other finishes which ever seems appropriate. Its specific gravity is about equal to that of limestone or marble, but because of its average thickness of one and one half inches, reinforced, it has the great advantage of lesser weight which is an important point in handling, shipment or installation.

One fireplace accessory which has always been used in England but which has only recently begun to come into favor in this country is the fender seat, placed on the edge of the hearth. Made of wrought iron and bronze, or of wrought iron entirely and occasionally of wood—although wood is apt to blister from the heat—it has a leather seat fastened by ornamental brass nails. One particularly interesting model has an open space in the centre, with the seats at right angles on either side. There is no one piece of furniture in a room which has a fireplace that contributes more to the general comfort than one of these fender seats—no nursery for the children in England would be complete without one. Some of the happiest memories the writer has are of an English nursery, bright with chintzes, whose windows looked out on pleasant lawns and where, in the cool English evenings, for an hour after a nursery supper, four little girls used to sit on the fender seat before the open fire, dangling four pairs of legs, and talking of the enchanting nothings which children love to talk about until the bedtime hour struck from the old clock in the shadowy corner. One can achieve nearness to the fire without actually getting in it more successfully on a fender seat than by any other contrivance. Here one can sit in Irish or Scotch tweeds which are slightly damp until they begin to dry and give out their faint, delightful aroma of baked potatoes and peat—that scent which always clings around the best of these fabrics, bringing recollections of the peasant firesides near which they were woven. The design of the metal work of these seats should, of course, be in harmony with the design of the mantel, the andirons and the fire tools to preserve the harmony of the whole.

Andirons and fire tools are of great importance in the decorative scheme of the

(Continued on page 119)

This grate has a Magicoal electric burner which simulates perfectly a fire of glowing coals. Courtesy of William H. Jackson Company



Norman French Cottages in California

The Charm of this Type of Architecture When Applied to the Modern American Home Is Exemplified in Two Small Houses Recently Built in the City of Berkeley

By ELSIE J. GROVER

THE quaint appealing charm and the intrinsic beauty of the Norman-French type of architecture, which lends itself so well to adaptation in the small American home, is delightfully exemplified in two interesting California houses recently designed by W. R. Yelland.

In analyzing the fascinating quality of these homes one's attention is drawn to the artful effect of the soft broken lines which is one of the important factors in the general harmonious impression. The graceful curve of roof with its ingenious gable or miniature tower capped with the pyramidal roof so dear to the heart of Norman builders; the irregularly-laid shingles, and the suggestion of homely spirit in the bird dwellings in the peak, all serve to produce a result which satisfies the eye and intrigues the imagination.

Another point of unusual interest in these homes is in the use of color. The Normans were fond of color, as is evidenced by the existing traces of painting on the surfaces of their stone work. After the weathering of hundreds of years the soft blending of tints, faded from their original barbaric splendor into a time-toned beauty, forms a considerable part of the general harmony. But what the slow process of nature takes long

(Continued on page 124)

W. R. Yelland, Architect



The ingenious gable and the miniature tower capped with a pyramidal roof are delightful features of the home of Mr. and Mrs. J. C. Polos in Berkeley



Right—The graceful effect of the lines of this unique entrance is accentuated by the softening finish of the irregular brick facing



Below—The irregularly laid shingled roof adds immeasureably to the attractive appearance of the house and is quite in keeping with the Norman French atmosphere of the whole. The home of Mr. and Mrs. M. E. Goss

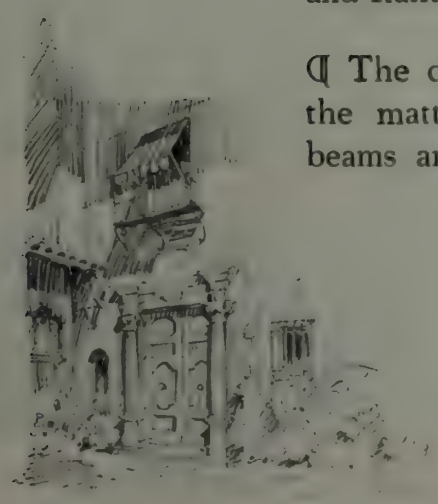


New York Galleries, Inc., Decorators

IN this Early XVII Century Italian interior an interesting environment has been created for some particularly fine examples of old Spanish and Italian furniture.

¶ The detail of this background in the matter of supporting columns, beams and cornice is brought to a happy conclusion in the use of plastic coloring well within the bounds of discretion.

¶ The essence of any decorative problem, of course, is in acquiring just the right things for the scheme in view—the quest for which might well begin and end at these Galleries.



New York Galleries
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CABINETMAKERS DECORATORS ANTIQUARIANS
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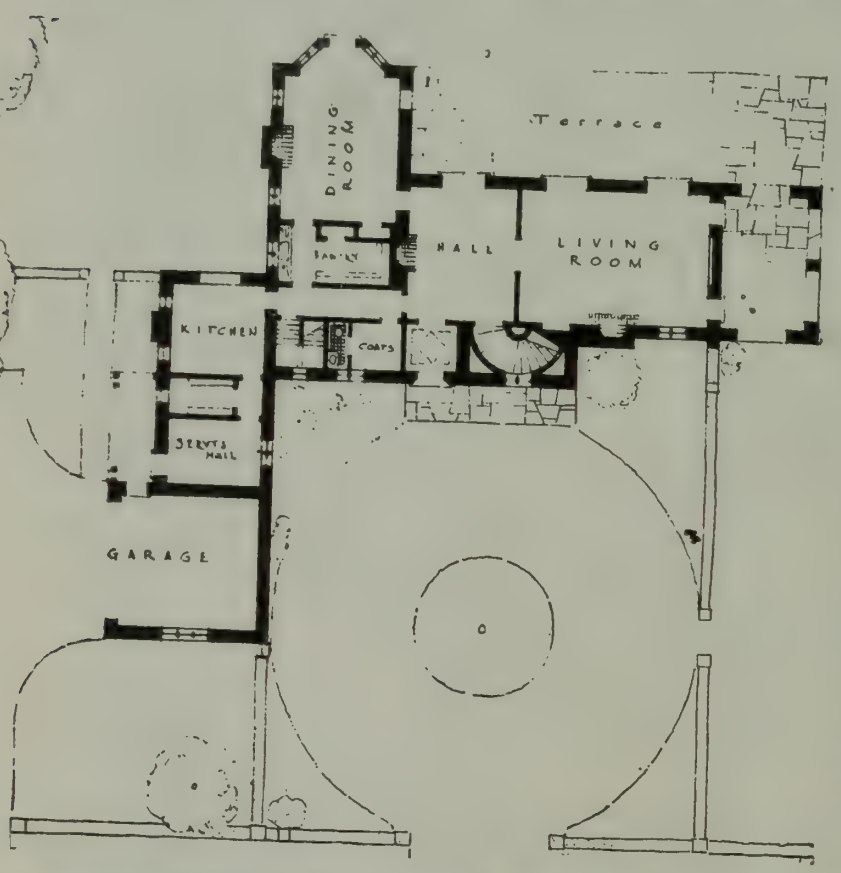


The house is constructed of local Chestnut Hill stone in varying colors of gray. The mortar between the joints is swept off before it hardens, giving a soft texture to the walls. The surface of the entrance court is composed of small vari-colored pebbles

An English House Near Philadelphia

Inspired by the Delightful, Rambling Stone Cottages of Cotswold. This Fine Country House Brings the Atmosphere of the Gloucestershire Hills to the Pennsylvania Countryside

Robert Rodes McGoodwin, F. A. I. A., Architect

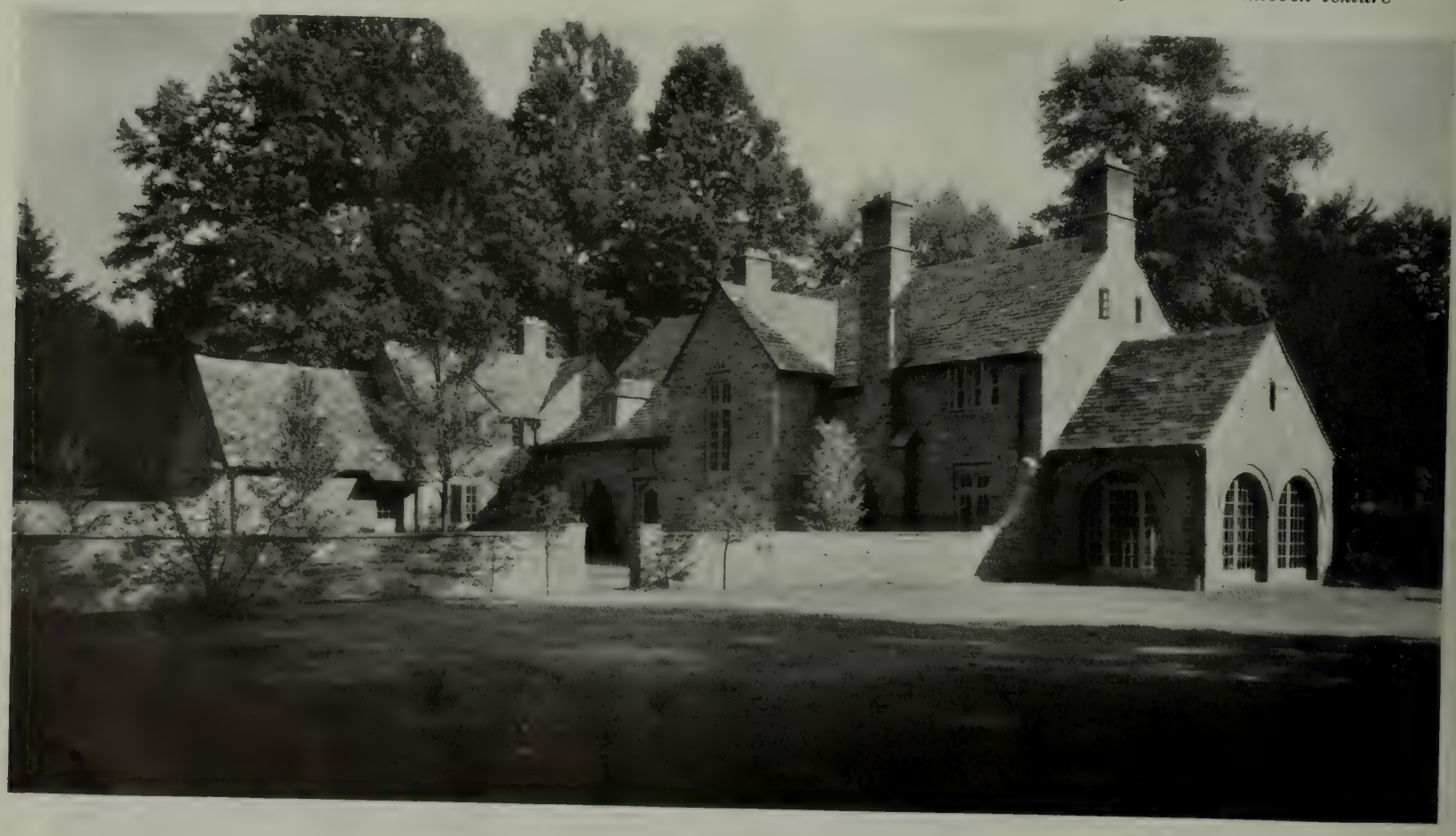


The floor plan of the first floor shows the excellent arrangement of rooms, with the dining room, hall and living room opening on to the terrace and the kitchen and servants hall in an ell



At the entrance door, porch openings and chimney caps, the stone is dressed with a tooth chisel providing a certain formality and dignity without change of color

This view of the house shows its charming, rambling character. Its decorative roof is of slate in green, gray and brown and of varying thicknesses to produce an uneven texture



Some Significant Pieces of Danersk Furniture

EACH piece represents a group of Danersk furniture designed for the modern American home in the best traditions.

The Pine Tree Dresser is from the new Pine Tree group, where delightful fantasy and gracious dignity are happily met. Here are charming old forms from famous pieces, ancient artistry in coloring, and quaint carvings such as characterize old Brittany beds. The group is finished in golden mellow tones like old meerschaum.

The Sudbury Desk, with its choice 18th Century design, belongs to the Sudbury bedroom group. The amber red tones of San Domingo mahogany, cut from the crotch of the tree for beauty of grain, are emphasized by inlaid borders. Exquisite refinement of detail is combined with careful hand joinery.

The Pilgrim Bed is of maple and white walnut. The group to which it belongs contains a rare "Instep Table" with book shelf, a chest of drawers, a tilting dresser mirror, a desk and chair, and a comfortable arm chair—all of the finest Danersk hand joining. The group, complete with two beds, may be bought for $495.00.

What is more appealing in furniture than a true colonial corner cupboard? The living room, dining room, hall or study is lifted out of the ordinary by just one piece with the old-time flavor of the Danersk Shell Corner Cupboard.



The Danersk Shell Corner Cupboard. A true Colonial piece of this sort will, of itself, lift a room out of the ordinary



The Pine Tree Dresser. The painted theme on the drawer panels was found inside an old carved dower chest. The original painting of this theme is reproduced at the top of the page



The Danersk Sudbury Desk. Delicate inlaid borders around panels and drawer front emphasize the exquisite grain of the mahogany



Pilgrim Bed of maple and white walnut, from the Pilgrim group. The pieces of this group are as genuine in design and friendly in character as a Cape Cod cottage

AS AN ILLUSTRATION of the reasonable prices of Danersk hand-made furniture, this book-trough table of maple and white walnut may be had for a modest $25. Come in and see our complete collection of Danersk furniture for all rooms of the house. We welcome visitors.



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Modern Lighting Methods for the Home

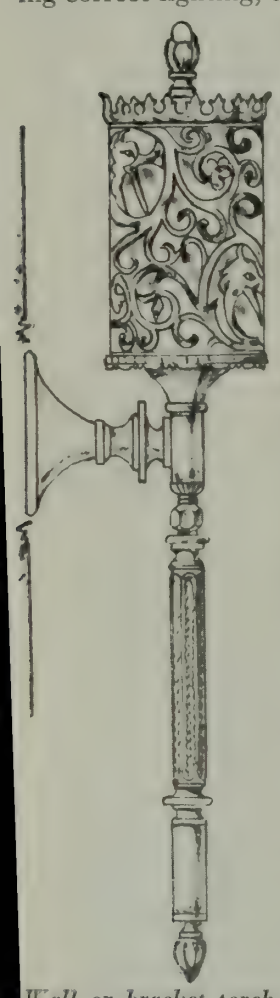
Efficiency, Location and Artistic Merit Must be Considered in Selecting Electric Fixtures

By C. STANLEY TAYLOR



Colonial chandelier with clear wind-guards and crystal prisms. Courtesy of R. C. Heather Co.

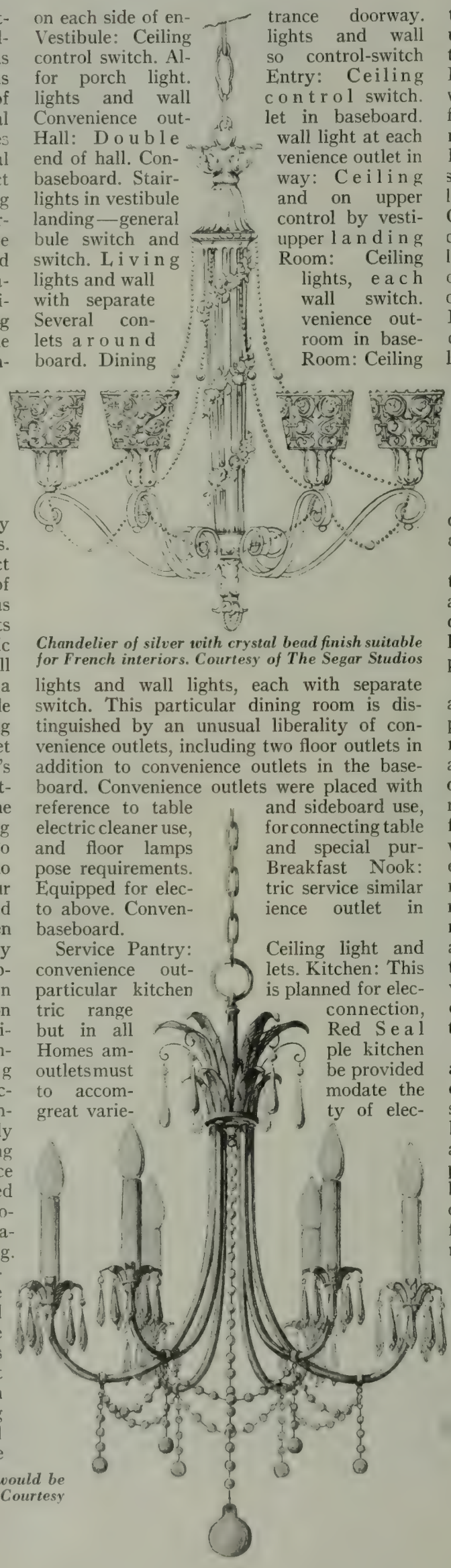
ARTIFICIAL lighting in the modern home has two definite functions to perform. One is of a thoroughly practical nature which involves efficiency of the actual lighting and the correct location of lighting fixtures from the service viewpoint. The other might be termed the artistic or decorative function of artificial light, including consideration of the lighting units themselves as important parts of any decorative scheme. It is almost unnecessary to point out the fact that electric light is the only type which deserves serious consideration in an article of this nature because it is the only modern method of providing correct lighting, except, of course, for the occasional and purely decorative use of candles.



Wall or bracket torch effective in a Mediterranean interior. Courtesy of The Segar Studios

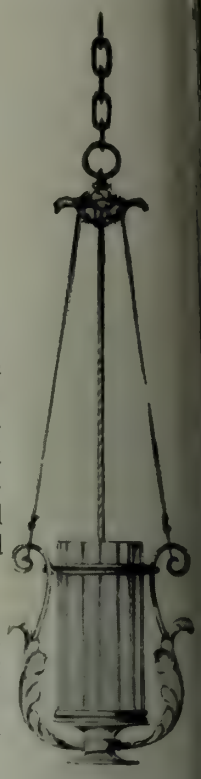
In view of the fact that the consideration of the lighting problem has been divided into its practical and aesthetic factors, these can well be considered one at a time. The practical side of the home lighting question should first set up in the homebuilder's mind a schedule indicating all points in the house where lighting should be provided. To this end we can do no better than refer for our data to the National Red Seal Plan which has been developed by the Society for Electrical Development. This plan is in effect a recommendation by the organized electrical interests of all communities, including manufacturers, contractors and electric companies. It not only suggests where lighting fixtures and convenience outlets should be located in the house, but provides special specifications for proper wiring.

These suggestions indicate from the homebuilder's viewpoint the various places in the house where lighting problems exist, and while these problems will not always be solved in the manner recommended, it is believed that this list is valuable because it represents an organized line of thought in approaching the lighting problem. Following are recommendations from the Red Seal Plan: Porch: Lighted by two lanterns—one on each side of entrance doorway. Vestibule: Ceiling lights and wall lights and wall control switch. Also control-switch for porch light. Entry: Ceiling light and wall control switch. Convenience outlet in baseboard. Hall: Double control by vestibule switch and wall light at each end of hall. Convenience outlets in baseboard. Stairway: Ceiling light and switch. Landing—general lights in vestibule and on upper landing. Living Room: Ceiling lights and wall switch. Several convenience outlets around room in baseboard. Dining Room: Ceiling lights and wall lights, each with separate switch. This particular dining room is distinguished by an unusual liberality of convenience outlets, including two floor outlets in addition to convenience outlets in the baseboard. Convenience outlets were placed with reference to table and sideboard use, for connecting table electric cleaner use, and floor lamps and special purpose requirements. Breakfast Nook: Equipped for electric service similar to above. Convenience outlet in baseboard.



Chandelier of silver with crystal bead finish suitable for French interiors. Courtesy of The Segar Studios

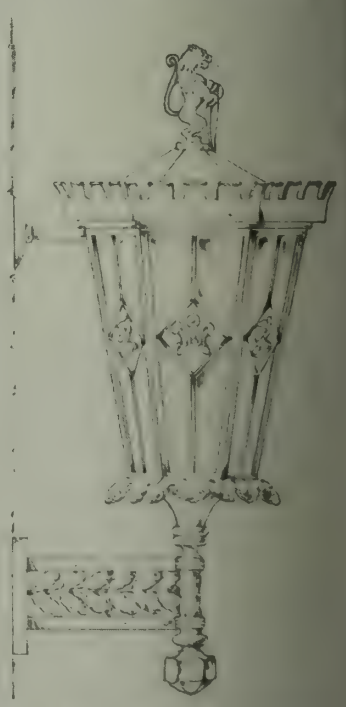
Service Pantry: Ceiling light and convenience outlets. Kitchen: This particular kitchen is planned for electric range connection, but in all Red Seal Homes ample kitchen outlets must be provided to accommodate the great variety of electrical appliances now being used to save time and labor in the kitchen. Basement stairs: Double switch control of stairway lights. Indicating light for all basement lights. Bedroom: Ceiling lights, wall lights, headpiece lights, wall switches and convenience outlets in baseboard. Closets: Ceiling lights with drop-cord control. Bathroom: Ceiling lights, wall lights, convenience outlets for water heater and other appliances. Back porch: Light over door, kitchen switch control. Basement: Ceiling lights and convenience outlets for ironing and washing and other laundry equipment—and for laboratory workshop appliances. Attic: Ceiling lights and convenience outlets in baseboard. Garage: Outside runway light with extra control switch in house. Ceiling lights and convenience outlets for hand lamp, electric drill, air pump and other tools.



Hall lantern showing Empire influence, suitable for use in any modern interior. Courtesy of Mitchell Vance Co., Inc.

Of course, this thoroughly practical approach to the lighting problem must be tempered by artistic requirements of interiors which are of decorative character. This will be explained in later paragraphs. Meanwhile, several other practical points are worthy of consideration.

There are two places in the house where an absolutely bright, well diffused light is indispensable. These are the kitchen and the bathroom. For this purpose there may be found anywhere types of lighting fixtures specially designed for indirect lighting or diffused lighting which will reach every part of the room in question, removing shadows, relieving eyestrain, and easily permitting the consistent visual effort required for domestic functions.



A Tudor lantern effectively used on early English exteriors. Courtesy of The Segar Studios

Porches, garages and other service quarters should also be clearly and brightly illumined, and for this purpose there will also be found a variety of efficient stock fixtures. In connection with all lighting fixtures, there is always the question of the correct bulbs to be used, and for this information the reader is referred to local electrical contractors and supply dealers, realizing that lamps have been developed in a great variety of forms and intensities and for various functional purposes in the domestic lighting installation.

Returning then to the artistic phase of this problem, we find ourselves confronted with a range of selection and ideas which offer amaz-

An Adam fixture with tear drop crystals which would be particularly attractive in gold and black finish. Courtesy Mitchell Vance Co., Inc.

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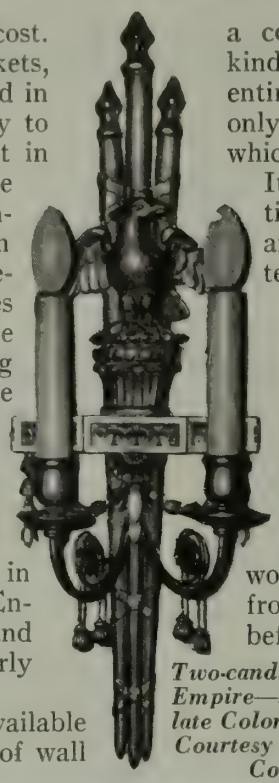
EVERY ARTICLE GUARANTEED.



A magnificent Charles II walnut arm chair elaborately carved, showing crown on stretcher and top of chair back.

ing decorative and utility possibilities at relatively low cost. Decorative lighting fixtures, including ceiling lights, wall brackets, candles, lanterns and lamps of all kinds have been developed in stock patterns to a point where it is practically unnecessary to resort to the expense of especially designed fixtures, except in very fine interiors where it is found desirable to carry the decorative motifs into the very design of the fixtures themselves. Every architectural period is well represented in diversified lines of stock fixtures at prices within the purse-reach of any homebuilder. This selection, therefore, resolves itself into a matter of good taste, using always the advice of the architect where it is available, and at least keeping the lighting fixtures within a range of design permissible according to the design of the interior itself.

Practically every new home built in America today, whether it is a modest cottage or a great suburban house, has interiors which are more or less of period character and easily recognized as such by the average homebuilder. The period influences which are to a greater or less extent in general use in modern domestic interiors include Colonial, early and late English, Spanish and Italian (known as Mediterranean types) and French interiors, which are gaining in popularity, particularly those of the earlier and more simple types.



Two-candle wall sconce, Empire—suitable for late Colonial interiors. Courtesy of Cassidy Co., Inc.

We turn then to the lines of stock fixtures which are available and find that from hanging lanterns to the smallest detail of wall brackets excellent period designs have been developed for standard products. These designs in most instances are the work of skilled architects and interior decorators and for this reason the homebuilder can buy at surprisingly low cost consistent types of fixtures which in turn represent important elements in the decorative scheme. The obvious proceeding is to select such fixtures with great care in view of this possibility.



A modern interior effectively lighted with wall sconces and lamps. Here is shown the possibility of combining several period touches in one decorative scheme

There are two sides to this home lighting question for both of which excellent arguments have been developed. It is but natural that the electrical industry should urge ample and bright lighting. On the other hand, it is obvious that for decorative purposes the room should not be too brilliantly illuminated because there is danger that under this condition its greatest charm will be lost. After all, the average living-room, dining room and bedroom functions importantly after dark and most interiors are developed with this thought in mind. To gain the fullest advantage of furnishings, wall textures and other decorative elements, it is obvious that the contrast of light and shadow should be employed. It is for this reason that there is a tendency among architects and decorators today to get away from overhead lighting for most good interiors and to employ a combination of side wall lighting and lamps of various kinds. In fact, in many interiors lighting effects are gained entirely by the use of floor and table lamps which offer not only great possibilities of color and design in decoration, but which possess flexibility from the viewpoint of convenience.

It might well be said that the correct thought on this question from the home owner's viewpoint is to have ample light and good light where it is wanted, and a flexible lighting system which will provide the best decorative effect.

Unquestionably, the most important precaution to be taken is to make sure that all rooms are provided with an ample number of electrical outlets both for lighting purposes and for conveniences and use of vacuum cleaners or other electrical household appliances. These outlets should be located in accessible places, and together with their consideration, some thought should be given to switches. Switches should be of the type and so arranged that an absolutely flexible control of light may be had from any point in the house. In other words, the switch arrangement can be such that a person going from one part of the house to another can illuminate that part before reaching it. This is particularly true as between floors and for access from the hall into living room and dining room. Switch arrangements should also contemplate illuminating the cellar, garage or porch before reaching those parts of the house.

It may be noted that the time has passed when switch plates need be ugly or mar otherwise good decorative schemes. Today switch plates are available not only in attractively finished metals but in composition materials of attractive colorings which can be selected to harmonize with the wall decoration, thus blending with the interior rather than standing out as conspicuous eyesores. The rapid advancement of home lighting from the practical and artistic viewpoints has been remarkable in the past few years. All parts of the electrical industry seem to have co-operated in a thorough manner to meet the problems of the homebuilder not only as to kind and character of light but in the design of completely practical and efficient equipment with attractive decorative qualities where these are desired. The prospective homebuilder will find in almost any community an amazing assortment of lighting equipment, and it may be pointed out that the investment in a complete electric installation of good quality not only pays dividends of satisfaction, but also adds materially to the intrinsic value of the dwelling. There is no doubt that a home fully equipped with practical electrical devices and having tastefully selected lighting fixtures will find a readier sales market and will command a higher valuation than a house which despite its other comforts has bad lighting arrangements, ugly fixtures and an insufficient number of outlets.



Interesting wrought iron lighting fixture made from an old XVIIth Century Spanish kitchen nail. Courtesy of the Mitchell Vance Co.



Italian wrought iron bracket lantern. Courtesy of Sterling Bronze Co.



Wall sconce in modern design, showing influence of Italian iron work. Courtesy of R. C. Heather Co.



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Modern Materials and Methods Offer Interesting Possibilities of Reproducing at Reasonable Cost Attractive Adaptations of Original Period Designs

By C. STANLEY TAYLOR

ONE of the most interesting phases of the investment in a new home is to be found in the selection of interior wall nd ceiling finishes for the various rooms. In leciding upon an interior decorative scheme, f one were to weigh the importance of its arious elements, it is quite probable that walls nd ceilings would be found to constitute at east one-third of the measured consideration. Aside from their decora- ive qualities as the back- grounds for various unit roupings within the room, he finishing of walls pre- ents some very practical onsiderations—the home- uilder's objective being wofold: first, to obtain ttractive results at rea- onable cost, and, second, o select materials and nishing methods which prom[illegible] durability and onseq[illegible]ently low main- enance or replacement cost. From the view- oint of ultimate expense, it is important to elect finishes for walls and woodwork which re easily cleanable without defacement and vhich may be expected to maintain their at- ractive qualities for many years. This can be one only by the selection of good logical types of finishing materials—a subject which will be expanded on in later paragraphs.

The primary consideration is the construc- ion of the wall itself—the reason for this digression being that no matter how attractive



The combination of rough plaster walls and tile floors is often used for Spanish and Italian rooms

Where ironwork and large scale floor units are employed, the plaster finish will be of heavy texture to maintain scale





Tudor and Elizabethan interiors call for plaster in crude hand-finished effects



The newly developed plastic finishes are colored and textured more easily than plaster

e decorative scheme may be or how perma- nt the finish, all will be destroyed if the wall not correctly constructed to prevent deface- ent by cracking or the warping of wood embers. To this end there are certain pre- utions which should be taken. If plaster is be used, it is important that the plastering should be of good three coat work on metal lath, or at least protected by the use of metal lath in the ceiling and for all joints, gaining in this way a crack-proof condition and also no small degree of safety against the spread of fire. Care should be taken that the walls are properly furred out, because as a rule it is dangerous to plaster directly on masonry except in very dry and stable climates where there is no radical shifting of the thermometer.

Again, there is the question of plastering or applying other types of wall finishes on various kinds of wall boards. This may be a good type of construction if one may be certain that the wall board itself is of a type which will not warp or shrink, and also that it be applied on well seasoned wood studding; otherwise, cracks are certain to develop within a short time.

Having taken the usual precautions against the defacement of interiors by cracks or exterior leaks, we come to the important consideration of this article, which is the development of the actual finished surfaces in accordance with the general decorative scheme which may be adopted for each room. Perhaps the best way to approach this subject is to analyze the kinds of wall decoration which are involved in the more popular interior architectural styles which are principally used for modern country and suburban residential interiors. Having presented the following brief review of the finishing materials and methods principally involved in these styles, we can then classify each into a general division for practical consideration.

It matters little in what sequence these basic styles are presented; so we may first analyze briefly the wall finishing requirements of American Colonial interiors. Here we find three principal finishing materials: wood, wood paneling and trim, wall paper and plaster. Rooms may be entirely paneled in pine or perhaps paneled only on the fireplace end. The wainscot may be of smooth, painted plaster or of wood paneling.

Turning to the various popular styles under English influence, we find that early Tudor and Elizabethan precedent calls for wood paneling and flat beamed wood patterns with plaster panels between. Ceilings are often finished in beamed wood and plaster patterns, or in the open timbered style. Plaster finishes are of the antique types—smooth, ribbed or rough, and wood finishes are in the natural styles which clearly bring out grain and texture.

Advancing then into Jacobean and Stuart period characteristics, we find hardwood paneling still popular, although developed in small units with geometrical patterns. Where plaster is used, it is usually in crude finish, while ceilings often carry geometrical patterns in simple plaster mouldings. Wood finishes still retain natural tones.

The William and Mary styles reflect the influence of Holland and show an amplification of the earlier Stuart period. Here will be found plaster panels set off by painted mouldings in alternate narrow and wide panels and with ceilings usually of white plaster, sometimes decorated with ornamental plaster units. The paneling is sometimes of wood and more often of plaster, usually painted or enameled in various shades of green, brown, or gray.

The Queen Anne interiors are somewhat similar but introduce the use of much larger



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Many attractive designs are now available of wall-paper panels for Colonial and English interiors

panels set off with heavy mouldings. In the Adam period of England came a very definite reaction influenced by contemporary French designs and cheerfully abandoning many of the heavy elaborate details of the earlier English periods. Thus, as a more refined and more delicately classical style was introduced, color also became of more importance, and practically all wood and plaster used for finish was painted in delicate tones, contrasting tints and glazed to leave deep shadows in crevices. The French styles also primarily call for painted finishes which are very decorative.

In modern homes, the use of wallpaper is



For early English interiors the wood trim may be eliminated, and openings finished in rough textured plaster

and quite practical to obtain many of the quired decorative results, particularly where ramental walls are involved in finishing the ms panels or flat surfaces. The ingenuity wallpaper designers has resulted in the de- lopment of many authentic period styles of rnamentation, reproducing both original inted decorative effects and also those of d wallpapers. Thus, wallpaper is found to an important consideration in all interiors, cept those of the heavier early styles of En- and, Italy and Spain.

It is evident then that the designs for in- iors as developed by the architect and corator may involve any one of these basic es of finish, so that perhaps the easiest thod of analyzing the homebuilder's prob- m of selection is to strike boldly across all es of interior and indicate four basic finish-

ing mediums and the materials and methods now available for obtaining required effects.

The four basic mediums of interior wall finishing are plaster, wallpaper, wood, and the paints, enamels and varnishes used in connection with them (these are often generally classified as architectural finishes). Following are some important effects which the homebuilder should know in making his selection in any of these interesting basic designs. Plaster walls for modern residential interiors are usually treated in four ways: by covering with wallpaper, by painting on a flat surface, by the use of tinted plaster, and finally and probably most popular today, by the use of various textures developed to their ultimate degree of crude, hand-finished effects in the early English styles and rough heavy effects in the Mediterranean styles.

As a rule, plaster is finished in its natural white color even though heavily textured, and the final color is obtained by painting, water-staining, or glazing after the plaster has dried. Where delicately tinted plaster is required there are on the market special colored plasters presenting a selection of twenty or more tints. For textured plaster effects there has appeared within the past few years a special type of plastic wall finish which is easily worked into any desired texture effect, taking the place of the usual finish coat of plaster, and also making it possible to simulate surfaces of Caen stone, or travertine marble. In fact, so flexible is this material both in texture and color effect that not only can almost any finish of period precedent be obtained, but it is also possible to develop artistic finishes which fit perfectly into the decorative scheme although perhaps without precedent.

It is interesting also to know that the various ornamental forms of plaster, including flat geometrical shapes for ceilings and decorative plaster ornamentation in birds, fruit or flowers, may be obtained already moulded and ready for application as units in the design. Also, in stock patterns of excellent and authentic period design will be found wood mouldings for use in framing panels on plaster walls, and even cheaper than wood will be found similar mouldings pressed out of papier mâché.

The subject of wallpaper is so broad and offers so many possibilities that it cannot well be treated in this article except to say that in both domestic and imported lines will be found a complete range of all types of plain colored and decorated wallpaper, reproducing faithfully antique effects or modern adaptations of period precedent.

The question of selecting wood for interior finishing purposes is treated exhaustively in another series of articles appearing in ARTS AND DECORATION, and for this reason it is unnecessary to go into details here.

Thus, we now come face to face with the final subject of paints, enamels, lacquers, and varnishes; or in other words, the architectural finishes. Here the general rule of quality applies perhaps more strongly than in any other division of this wall finishing question. The heaviest part of the expenditure for finishing interior walls is to be found in labor cost and for this reason it is extremely foolish to economize by purchasing or allowing the use of cheap finishing materials or to skimp the work by the use of too few coats of paint, enamel or varnish. Wood which is used for interior trim can only contribute its beauty of grain and texture if it is finished carefully and correctly to bring out the full luster and depth of coloring. Paint and enamel which is applied carelessly with too few coats and without proper rubbing between coats will be certain to flake off and present a costly repair job before many years have passed.

One point which presents a new possibility for homebuilders is to realize the interesting advent of lacquers into the building field. This instantly drying material comes in form and



The wall surface of these rooms is particularly interesting with its semi-rough surface

color and with finished appearance similar to enamels, paints and varnishes, but has an amazing lasting quality which may be considered a definite protection for any interior decorative scheme. Primarily, lacquer was developed for application by the spraying method

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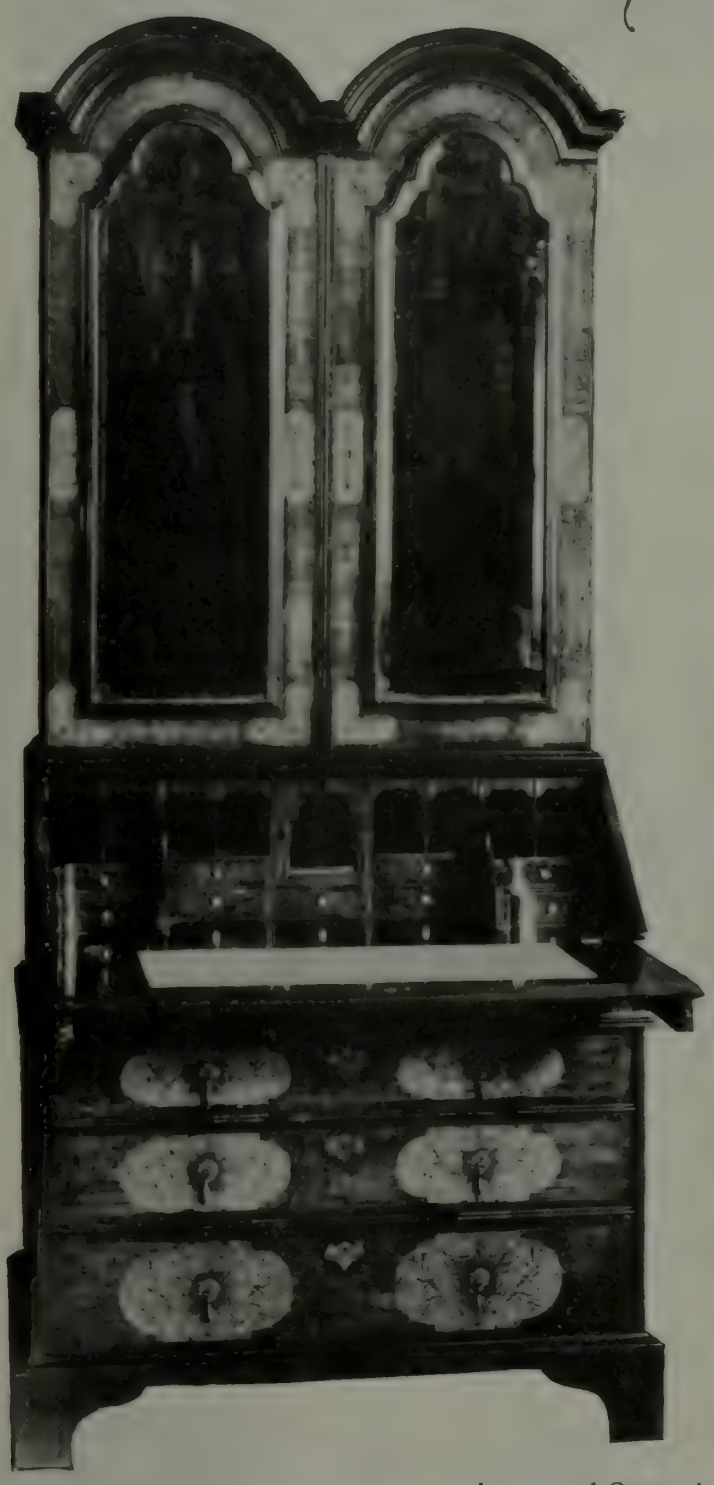
The new plastic materials may be floated to a smooth finish or sanded texture

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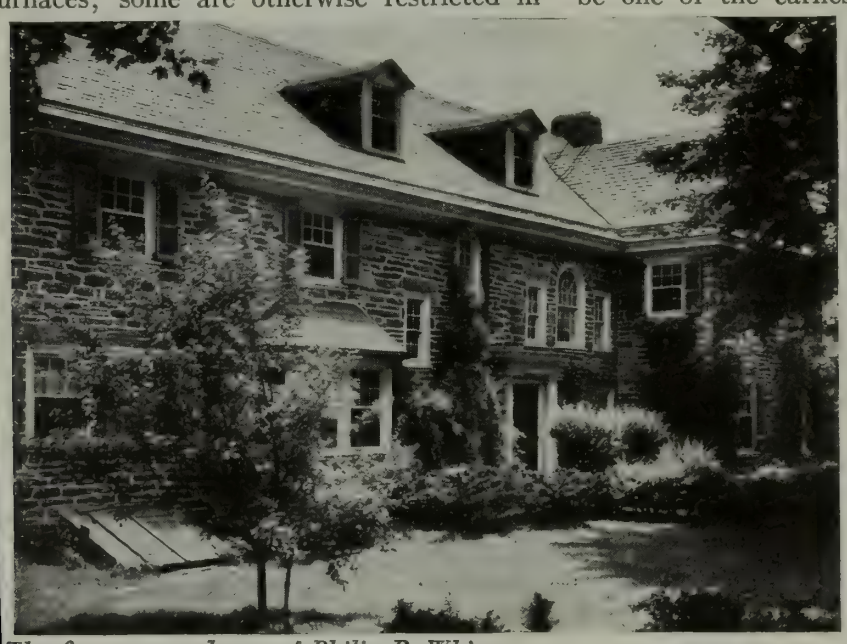
The lovely home of Frank B. Kahn, Esq., at Eccleston, Maryland, is heated by an oil-burning equipment. Photo by courtesy of May Oil Burner Corporation

Building and Equipping Your Home

Proved by a Decade of Use in Thousands of Dwellings, the Oil-Burner Threatens to Revolutionize House Heating Methods

By GEOFFREY BENTHAM

ANYONE intending to buy a domestic oil burner should be careful, first, to select one adapted to the existing heating plant, or, in case of a new home, the furnace to be installed. Some burners will not operate satisfactorily with warm air furnaces; some are otherwise restricted in



The fine country home of Philip R. Whitney, Esq., at Moylan, Pennsylvania, has an oil burning heating plant. Photo by courtesy of American Nokol Company

pplication; but there are plenty f machines of first-rate manufac-ure that work equally well with a team, or hot water, or warm air, r vapor heating-system.

One's next concern should be the uestion of oil storage: Must the l tank be inside the basement, may it be underground out-ors? Some burners require one; me, the other; another group aves the matter at the owner's tion. Choice should be made on e basis of adaptability to the rticular house concerned. But it ould be remembered that one

l combustion, used in the home of J. May, Esq., at St. Louis, Missouri, preferred method of home heating the Middle West. Photo by courtesy of Electrol, Inc.

object in having an oil burner is to keep fuel and the handling of it out of the house.

Certainly the kind of oil required should be one of the earliest and most decisive considerations. Four by-products of the refinement of gasoline —kerosene (sometimes called "furnace oil"), distillate, gas oil, and fuel oil—are used for domestic oil-heating. They vary from light to heavy, from thin to thick, from light clearness to darkness of color in the order in which they are named; but the heavier oils are the less expensive. However, fuel-oil contains most heat-units per gallon



Here is another example, a house in New Rochelle, New York, of the type of home heated by an oil burner. Photo by courtesy of Williams Oil-O-Matic Heating Corporation

and the others fewer, in *about* this ratio: fuel-oil, 141,790; gas oil, 138,926; distillate, 136,887; kerosene, 132,858.

So some machines are made to burn only 28° or even 24° Baumé fuel-oil, the lowest grades, in the belief that that is most economical. But the makers of others regard low gravity oil as dirty, malodorous and sluggish in cold weather, and so have designed their products to take kerosene only, or distillate only. This is no place to discuss whether their depreciation of heavy fuel oil is jus-

(Continued on page 120)



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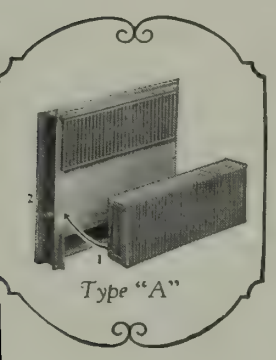
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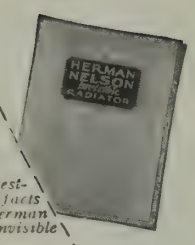
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Mediaeval Splendor Marks City Apartment

(Continued from page 53)

nière, bits of old majolica, an exquisite example of French embroidery of the 16th century and a bronze statuette of the Athene Venus, the latter a marvel of beauty and delicate workmanship.

Further embellishments and works of art include two famous oil paintings, one a portrait of Bronzino, painter to the Medici, the other by a Flemish master of the 16th century.

In the same decorative strain is the dining table of walnut, ornamented in gold, adapted after the celebrated model formerly in the Nicholas Strozzi Palace. Side chairs of 17th century Italian done in gold and brown and two armchairs of the 16th century, covered in Flemish Renaissance textile accompany the suite. Flanking the windows are a pair of niches, covered with painted doors, containing Persian vases. The sideboard is a 16th century credenza with bronze headed knobs (and the accessory pieces are a matched pair of cabinets) with beside it a smaller one of Tuscan style. Above the credenza hangs a rare 17th century Flemish Renaissance tapestry depicting an episode in the history of Meleager. A silver sanctuary lamp with arms forms the chandelier. On the floor is a Lavehr Kirman rug.

Of great distinction also is the card room opening off the gallery by a Gothic door of oak, studded with nails and ornamented with ancient strap hinges. A delightful beamed ceiling of hand adzed timbers has a "summer" beam across the end supporting a form of rood screen and dividing the fireplace end of the room from the larger area to form an inglenook. A brick and carved wood fireplace is a notable feature and on the chimney breast above hangs a painting by Teniers.

The curtains are of fine old red brocatelle. An unusual 16th century Flemish Renaissance tapestry is on the wall and included in the furnishings are a Jacobean oak table, an antique oak credence, holding a 16th century carved figure of St. John, a bench covered in Renaissance tapestry together with such decorative objects as Spanish pottery jars mounted as lamps with parchment shades all arranged so as to afford delightful comfort such as a room of this character should possess.

One bedroom done in two tones of faint orchid is fitted with panelling and boiseries, with mirrors and painted overdoors in the manner of Watteau. The bed is painted and partially gilded, fitted with a lace bed cover and spread, and the canopy of brocade is set against a panel of brocaded silk. Curtains are of soft blue and fawn brocade. There are assembled in the room two Louis XVI bedside tables of tulip wood, a pair of Louis XVI tapestry arm chairs woven after the design of Le Prince and Salambier and an oval shaped escritoire of unusual and beautiful design. A chaise longue of silk and silver thread brocade is there as also a Louis XV tulip wood commode. Two prints by Janniet also form some of the embellishments of this particular room. The carpet is of soft taupe and the chandelier is of ormolu and crystal.

A guest bedroom is furnished in 18th century English style, the bed with striped taffeta cover and brocaded canopy, flanked by two 18th century French prints on the wall. An easy chair in green figured velvet is there as well. Hanging above the dresser is a carved Louis XVI mirror. A plain tan chenille carpet covers the floor.

A restful "mannish" type of room is the owner's den where against a background of plastered walls and a massive beamed ceiling are ranged a vargueño side table, a polychrome mirror, a fine 17th century chair of needlework, a desk and arm chair. The rug is antique Chines, the chandelier of brass with parchment shade. The furnishings are arranged to give the necessary tone and atmosphere desired in a room of this character.

The "18th Century" on Park Avenue

(Continued from page 65)

the panelling was so planned as to balance the windows, with open bookcases and grille doors, and the wooden panelling between these open bookcases was also planned to hold books and the wooden door panels allowed extra space for other small interesting pictures and wall decorations.

The color scheme of this room was carried out in a lovely tone of reseda green with the carved molding and architectural members rubbed in gilt. The draperies are of linen toile with rustic scenes in soft gold and eggplant color, and are trimmed with two narrow rows of pleated taffeta to match the tone in the design. The floor is carpeted in a high pile chenille which is also eggplant color. The furniture consisting of some old English pieces is in walnut and some in mahogany. A small overstuffed sofa is placed at right angles with the mantel piece, with its back to the farthest window which gives light when reading and one may sit by the fire and enjoy an interesting book. The lighting fixtures are lyre shape in design, with crystal drops and have amusing shields made out of old parchment book-plates that give interest to the room.



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Famous Brussels Tapestries

(Continued from page 56)



"The Crucifixion" and "The Deposition", from a group in the cathedral of Aix, signed "Diris Clux", probably the reversed name of Claus Dirix, a designer of the period

Herkinbald, and the Cinquantenaire piece had been acquired from the Louvain Brotherhood and represented the Herkinbald story. The case was complete.

Furthermore M. Destrée showed that there was in the Cinquantenaire a second tapestry obviously by the same designer, for the styles corresponded at every point, and bearing the name Philippe inscribed on the breast of one of the characters. The subject of this was the Deposition and there was no iconographical explanation of the name. Almost certainly then it referred to the designer who was the same Maitre Philippe mentioned in the Louvain contract. Philippe had received a larger payment by far than Jean van Roome for the Herkinbald cartoon and evidently he was the real designer and a regular cartoon painter. Thereafter, M. Destrée assembled a number of tapestries in the same style calling some of them the work of Maître Philippe, some the work of his school. And indeed the style of the Herkinbald and the Deposition was the style commonest in tapestries of the end of the fifteenth and beginning of the sixteenth centuries, a style often classed by the trade, without any rational basis, as Louis XII.

Up to this point, M. Destrée's important identification was perfectly founded and clearly argued but the mystery began here. Who was this Maître Philippe? The tapestries attributed to him and his pupils were of a type traditionally assigned to Brussels. Indeed the Louvain contract specified that the weaver was a Brussels man. Therefore, as a matter of course, the students began looking through Brussels records to find a possible Philippe. Unfortunately, the Brussels records are very scanty for the guild registers were all destroyed by fire. However, two Philippes were found, one of whom was Philippe van Orley, brother of Bernard. Because Bernard designed tapestry cartoons, Philippe van Orley seemed a more logical candidate and soon was so generally accepted he has now become almost an established fact.

But the inscription "Philippe" which Destrée used as the second main support for the personality that he constructed was not the only inscription on tapestries of this type. There were, indeed, a number of others all of which were overlooked and these point, not to a van Orley, but in quite another direction. Thus on the Crossing of the Red Sea in the Boston Museum, a fine example of Philippe's style, on a banner at the top of the composition are the initials "F. T." Philippe was as readily spelled with an F as a Ph at this time. Similarly on one of the pieces in the David and Bathsheba series in the Cluny Museum, really the chef-d'oeuvre of this group of tapestries, on the graves of a soldier carrying loot from a city of Rabbath are again the initials "F. T." one on each grave rendered as decorative scrolls but clear and unmistakable. There are other inscriptions on this set which include these initials but are not so simple.

Equally important are the inscriptions on certain pieces classed as belonging to the school of Maître Philippe. These tapestries, several hundred of which are still in existence, have always been classed together in an undifferentiated mass. Actually they fall into eight groups, and seven of the eight include pieces that bear interpretable inscriptions. In the first of these groups is a pair of panels, illustrating a romance, which passed through the art market in Paris recently. On both of these panels are inscriptions, on the first in slight careless letters down the side of a page's hose. The sequence is reversed, the letters turned backward in most cases; and it is somewhat worn. It seems to read: "Gaes" . . . then the interruption of his Master's foot; then "Geaseson", then uninterpretable letters. Before and after this are other uninterpretable letters, the first composed of a series of vertical marks. On the second piece is the clear inscription "A Mor fet" and on the edge of another tunic, the monogram "I. M." and then the monogram "G. V." What, if anything, do these complicated

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Famous Brussels Tapestries

(Continued from page 96)

letters mean? Jean Moer (he spelled his name in various ways) was a noteworthy entrepreneur of Antwerp in the early years of the sixteenth century and Akkinet was a common nickname at that time for Jean. Jean or A. Mor is then the weaver. G. V. must be the designer. Gaesesan is pretty close to Ghiselin when one takes into consideration the leeway in spelling usual at the time. Furthermore, there is in the Boston Museum a pair of fragments of battle scenes, later by twenty years than the Paris pair, but showing the same stylistic tricks with concessions to the Italian taste that had become fashionable in the interval. Here on the trappings of a horse is the name "Vit M," a literal rendition of Witte as pronounced and "M" the usual indication of Master, and again, above, backwards "Viot," and on the other side V (followed by an ambiguous mark) "G V M." Here too the weaver's name seems to be indicated, or rather his initials MTR (Maître) L S. Is it not very probable that here is the work of Ghiselin de Witte?

The second group shows quite a different version of the common Phillipean style, more delicate and sensitive. Notable pieces here are the often published Sheba before Solomon of the Poldi Pezzoli Museum; and a beautiful tryptych in the possession of Mr. Joseph Widener with Christ and the Woman taken in Adultery in the center. There are inscriptions on both of these on the first on a scabbard is "Jaeques," the initials "J V" on a cross band, and below a name obliterated by wear; and on the Widener piece the name "Ian C" and again the initials "I V". Since the two are clearly by the same designer and the initials occur on both it is reasonable to conclude that these initials, "I V," refer to the designers. "I V," Iacques V;" is it not, perhaps, Jacques Wissezone who would as willingly spelled his name with a V as a W at that time?

Characteristic pieces in the third group are the three Petrarchian Triumphs in the Victoria and Albert Museum: "Chastity Over Love," "Death Over Chastity" and "Fame Over Death." The first is dated twice, 1507 and 1570, the latter obviously an error inverting the last two figures. Above are two statues of Diana and Mars. The former bears the date; the latter the inscription "Dx Rnot Lod." The same inscription appears also on a fragment including this feature in a private collection in Berlin. Since it is repeated it must have been part of the original cartoon and since the date is of the other statue is it not illogical to assume that this may be the signature. "Rnot" might well be "Rinot," the "I" consolidated with the "N," a kind of trick common somewhat later in weavers' signatures, and Rinot is one way of spelling Regnault. If this is the case, the other letters, the initials "D X" and "Lod," would refer to the weavers. The initial "D" suggests that here, as often happens, the name is reversed, that Lod means Dol. The van Dale, one spelling of which would be Dol, family were notable in the tapestry industry in Antwerp. Some slight confirmation of the attribution to Regnault comes from a tapestry with a scene from the Old Testament an anonymous loan at the St. Louis Museum in 1924 which is certainly from a cartoon by the same designer. On the collar of an onlooker are two sets of initials which read, reversed "N R," and "B O." "N R" would be Noulet Regnault, Noulet being a nickname for Arnold that Regnault is known to have used.

The outstanding item in the fourth group is the "Life of the Virgin," a large and imposing set in Aix Cathedral. In the Deposition an older man in the background has his collar, reverse, Diris Clux. Surely this is Claie or Claus Dirix whose last name was pronounced Diris and hence could be spelled phonetically in the easy practise of the period. On another piece appears the second name D (?) Voitx. The Voit or Voet family were Brussels weavers.

A set with scenes from the Passion in a French private collection is the kernel of the fifth group. On this, in the "Carrying of the Cross," is an inscription with the name Jakobus and a second detached series of letters not deciphered. This might refer to Jacques Enghebert but that is only hypothetical.

Similarly the inscription in the sixth group is only sufficient to provide a clue to a guess. This is the name Weomet which appears on a piece with scenes from the "Martyrdom of Saint Laurence" formerly in the collection of the Duc d'Arenberg. The style is still another variant of that of the school of Maître Philippe. It may refer to Willemet de Holay.

The seventh group takes us into the next generation. Arnould Regnault had two daughters, Elayne and Marion, who entered his studio as apprentices in 1502. Nothing more is known of them, but in a German private collection is a tapestry illustrating an allegory of the Birth of Peace which is in a degenerate version of the Phillipe style and on the pillow is clearly printed the two "B's" confronted which is the regular Brussels mark followed by the name Ranot M. This must be the work of Marion Regnault. Associated with it is quite a group of tapestries, all of a comparatively cheap quality.

Thus by pursuing further the method on which M. Destrée founded his definition of Philippe's personality, the investigation of

(Continued on page 122)

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Problems Solved by Triplex Apartment

(Continued from page 60)

quite strictly utilitarian purpose.

In designing the interior of his apartment home, Mr. Atterbury made no attempt at a consistent adaptation of the English style, yet the architectural feeling throughout is thoroughly English in feeling and character and this, despite the diversity noted in the furniture types which are illustrative of the Spanish, Italian, even of the French Provinçale, as well also as of the English Tudor styles. The foyer, striking the keynote of the decorative scheme, is replete with the weight of English tradition, and exemplifies, in a marked degree, the typical fondness of the English for the varied uses of old oak as found in the panelled walls, in the handsome ceiling, the mellow tile floor and the appealing originality of the Charles II chairs, done in illuminated leather.

Most potent of all, the decorative detail to charm the eye is the marvellously lovely stairway that winds up in spiral fashion connecting each of the three private floors. Flanked by a high balustrade, pierced in Gothic design, it possesses a quality sufficiently spectacular to influence the entire decorative scheme. Visible, in its ascent, from the adjoining rooms that open off the hall by broad Tudor archways, and deliciously glimpsed from the drawing room through an arched opening cut into the stairway well, it irradiates a mellow beauty over the scene and serves to define the character of the entire interior treatment.

Truly palatial is the first or living room floor, extending the entire width of the house; although it is in the drawing room, to the left of the stair hall, that the weight of English tradition rests most heavily. For, although based on the English Tudor, the type is much modified, yet the whole spirit of the room is fundamentally Gothic as opposed to the classic. The substantial character of the ceiling is based on honest English precedent since the beams are a part of the structural framework and not merely applied externally as is so frequently the case.

The simple Stuart panelling of the walls is composed of rectangular panels, divided by wide stiles, that rise to meet a lovely frieze in the shape of groups of narrower decorative panels carved in linen fold pattern with, at regular intervals, a scattering of such quaint motifs as the Scotch thistle, or the Tudor rose, is finished at the ceiling with a finely dentiled cornice moulding.

The broad spaces over the chimney breasts above the low, broad fireplaces, afforded an admirable opportunity for an effective use of hand carving and in the drawing room, the entire face about the fire opening is treated in an ornamental Gothic design of English ivy and Scotch berries in bronze, the edge finished in a scroll moulding. Above the fireplace hangs a fine old English decorative painting, a Reynolds from Sir Peter Leily's house, while elsewhere on the walls are numerous studies by Monteciti, a pupil of Dante Gabriel Rosetti.

As being in sympathy with the musical atmosphere, the west wall of the room, in close proximity to the grand piano, shows an interesting treatment of Della Robbia panels, tinted a soft, old red, in harmony with the antique red velvet hangings. The skilful use of this color in a town house tends to bring out a quality of richness and warmth as well as of inviting hospitality.

Beside this pleasant grouping of related objects hangs a magnificent Gothic tapestry, representing an episode in the life of Charlemagne, as mediaeval in feeling and effect as a rare old textile held in a community fortress of the 14th century, that later became a country home. The tonality of the room established by this reposeful background, the intimate personal touch is supplied perhaps by a credenza holding a pair of tall sanctuary lamps; by floor lights in polychrome with seductive shades of parchment or of sheer, colorful silk, softly drawn to temper but not to entirely conceal the light; by plaques of old Spanish pottery on the walls or an ancient reliquary such as the golden monstrance silhouetted against the oaken panels in one corner of the drawing room.

Across the hall is the dining room, equally handsome with its oak paneled walls, its frieze of illuminated Spanish leather and plaster ceiling, bronzed to harmonize. Here, as elsewhere throughout the house, English casements of leaded glass serve to pull the room together by throwing a romantic mantle over the scene, accentuating the charm of such typically English pieces as the high backed oaken chairs, and the Jacobean side table with its precious freight of old Queen Anne silver. A refectory table of Italian walnut is a museum piece and equally alluring in a naive way is the old French bed screen of walnut brought by the owner from Rheims. The color scheme is blue green, appearing in the old English linen curtains at the windows, and in the tile facing the fire opening.

On the third floor is the library, a huge ancestral room with book lined walls and fine old family portraits hanging above, on the chimney breast or as overdoors in the high ceilinged room. Beyond, opening off a corridor, are numerous other rooms, masters' and guests' bedrooms, dressing room and numerous other divisions of space not usually to be found except in some fine ancestral mansion of Old New York and vicinity.

The RENAISSANCE of the FIREPLACE



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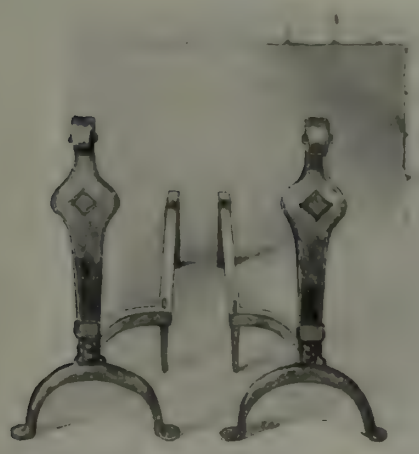
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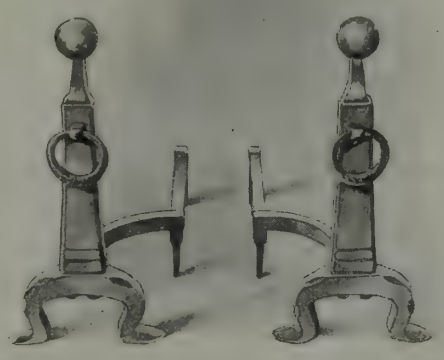
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Contemporary Reminiscences

(Continued from page 61)

who becomes her secretary and goes on a mission for her that takes him to Constantinople (in the company of a charming Russian spy-ess) and into Soviet Russia. It is a far cry from the Ritz and the Place Vendôme to a Soviet prison,



Jim Tully writes of his early adventures as a hobo and circus follower in his new book "Circus Parade"

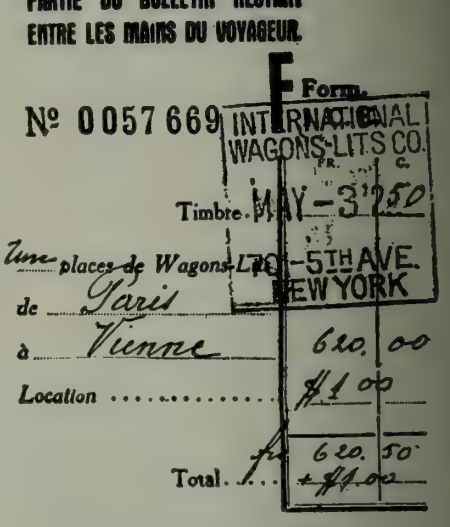
but M. Dekobra's heroes wear seven league boots, and since these are the property of all yachtsmen and aviators, his sophisticated fairy-tale does not offend our sense of credibility.

JIM TULLY AND THE UNDERWORLD

Two writers who are equally active, each in his own way, with Louis Bromfield are Jim Tully, the author of *Circus Parade,* and Upton Sinclair, whose new novel, *Oil,* was published during the summer. Both appear to have profited somewhat—even greatly—by the curious and obscurantist tendency of certain people in authority in Boston to ban all current publications that show any merit whatever. This was, of course, nuts for Mr. Sinclair, who came all the way out from California to fight the estoppal in Boston itself,—and lost his case. I confess that I was a little glad he did when I learned that he had taken a dust-cover from his novel, slipped it over a copy of the Bible, and sold that to the police in the guise of a copy of *Oil.* As a practical joker Mr. Sinclair seems to me to rate very low indeed. Yet it must be acknowledged that his novel is an absorbing, if old-fashioned, bit of writing and that it deserves the success it has had.

Of Tully's *Circus Parade* I scarcely know how to write, since I know little about those for whom I am writing. If you are easily shocked, it were better not to read this book, for here we have life in the raw as lived by the collection of thugs and freaks who compose the personnel of Cameron's fourth rate circus. But there is something other than bare naturalism in this book, a glowing overtone of humanity, comprehension, and pity that cannot be too highly prized; and there is patent, on the part of the author, a brave (and successful) resolve to "see life steadily and see it whole" that must absolve him from any charge of sensationalism or deliberate will to shock. Besides which this book—the first of Tully's that I have read—is admirable for its writing, limpid in tone and clean-muscled in style. The characters, despite the trades they practise and the ignobility displayed by so many of them, are, however absurd it may seem to say so, *poetically seen;* they are larger than life because each contains in himself a part of his creator, was born of his author.

I have said that Tully was an active man. He has been engaged for some time in various capacities in the movies, but for years before that he was hobo, pugilist, waiter, and heaven knows what else. Among this born artist's good friends are champion prize-fighters, hobo kings, anarchists, railway detectives, and "lifers" serving out their time in a variety of prisons. Tully is a veritable Sheherazade, one of the most inexhaustible of storytellers. He has seen the seamy side of American life in town and in country since he was first on his own at the age of eleven years. He


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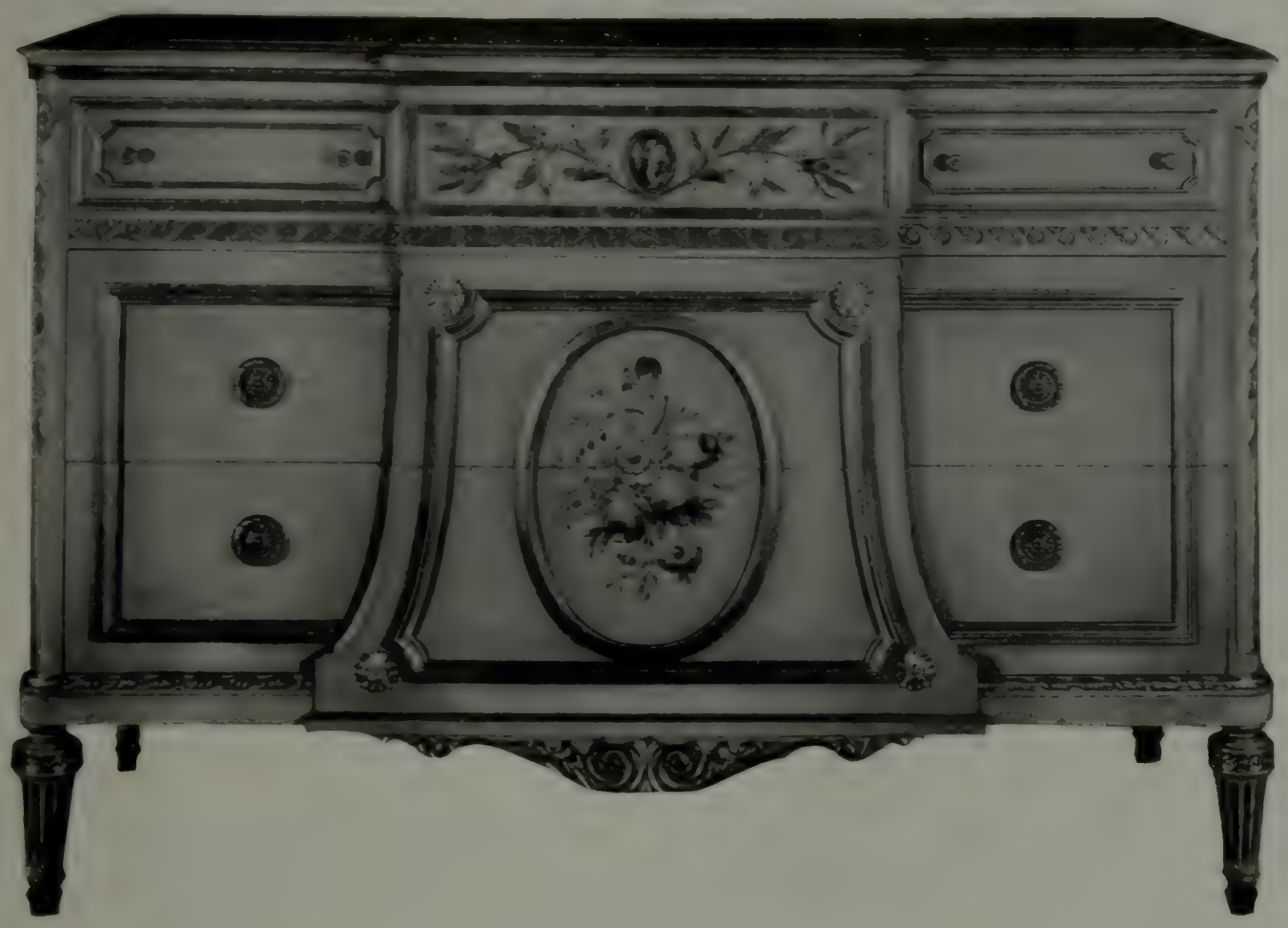
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(Continued on page 106)



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ROSEVILLE POTTERY

Unusual Accessories of the Tea Service

(Continued from page 63)

a mistress and her maid that the maid should have tea at least twice a day. Ladies on going to parties carried their tea cups, saucers, and spoons with them in spite of the agitation of many of the clergy against the custom. A sermon printed in 1773 in Philadelphia took for its text St. Paul's admonition "Touch not, taste not, handle not" and went on to say, "The tea pots which I see upon the tables put me in mind of Pandora's box from which all sorts of evil issue forth." Voluntarily, however, though with many a groan of spirit, patriotic women banished tea from their tables shortly before the historic tea party at Boston Harbor.



A modern green jade cup, beautiful in texture and color. Courtesy of S. & G. Gump Company

Among the most interesting tea table accessories are "tea caddies", or "tea chests" as Chippendale called them. The term "caddy" derived probably from the Malay word "kati", a weight used in the West Indies commonly equal to one and a half pounds, presumably the weight of the early packages of tea. A special locked box to contain the tea was necessitated by its extreme costliness when it was first imported, as it was so precious that no servant was allowed to touch it. The caddy was kept when not in use in the place of honor in the centre of the sideboard between the ornamental knife boxes, and was opened only by the mistress of the house who kept the key and at tea time carefully measured out just the amount of the precious stuff that was needed. The exquisite little containers were veneered with walnut, satinwood or mahogany, edged with herring-bone inlay and fitted with locks and small pierced brass escutcheons with small loop handles on top, or lacquered in black and gold and covered with the most elaborate diapers. Chippendale made several in characteristic rococo design, but the typical caddy of the mahogany period was exquisite in its simplicity. Hepplewhite delighted in the use of many different woods and in most delicate ornamentation, inlaying mahogany with satinwood or canary wood, or painting or inlaying satinwood and colorful marquetry. Many of the boxes were fitted with bottles of silver or porcelain in which the leaves were placed, or compartments were made, one for green tea and one for black (which, by the way, differ only in the manner in which the leaves are manipulated while they are being dried), with occasionally a third for sugar, which was lined with thin lead. Because tea is no longer exceedingly precious, elaborate boxes are now but aesthetic indulgences for the tea table. Genuine old caddys are rare and many persons use instead various copper, silver, or carved wood boxes originally intended for other uses. One may easily have an air-tight container made to fit exactly the box one chooses for the purpose.

Tea trays as backgrounds of the tea service deserve particular attention. They are available in a wide variety of wood or metal, and depend for their effectiveness upon either the richness of the natural surface or upon a gaily devised decoration. Reproductions of Sheraton's trays, of which he made a great number, are to be had with rims and handholds of Honduras mahogany, but with the bottoms made of Spanish mahogany as "otherwise", as he tells us, "the glasses and slop will leave such a print on soft wood as cannot be easily erased." Early Georgian trays cut from a solid piece of mahogany have the centre sunk, leaving a raised rim which is frequently cut into interesting scallops. Towards the end of the eighteenth century, oval or kidney-shaped trays became popular, the centre embellished with a medallion of marquetry work. Still later, papier-mâché trays were made, japanned in many colors and designs, and recently these charming Victorian pieces have again received delighted approbation. Colorful trays of Oriental lacquer



A Chinese tea caddy of porcelain, of the period of the Emperor Kang Hsi. Courtesy of S. & G. Gump Company

and their Dutch imitations are fascinating in design and texture. The inlaid or deeply chiselled or engraved trays from Damascus which are completely covered with well-spaced borders, arabesque design, or ornamental Arabic lettering, as well as copper ones inlaid with silver or decorated with black lacquer from India also make sumptuous and serviceable tea trays.

(Continued on page 106)

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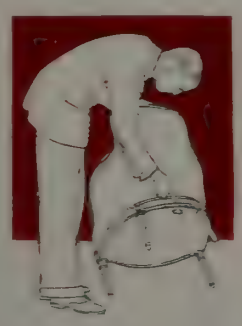


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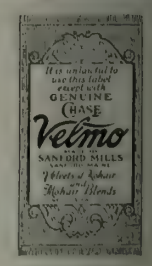
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Contemporary Reminiscences

(Continued from page 102)

his face into something instantly winning and fine.

WELLS'S PROPAGANDIST FICTION

I write between seasons, as it were, and before the autumn books have been distributed for review. But one of the early birds is H. G. Wells's *Meanwhile,* which I have read with some exasperation. That anyone capable of such a creation as *Tono Bungay* should shift his attention so decidedly from human beings to specifically their social problems is surely a pity. Are there not enough economists and pamphleteers in the world, some of them more capable than Mr. Wells in the fields in which he essays himself, for literature not to be despoiled of what was one of its finest talents? *Meanwhile* is another witness to one's feeling that Mr. Wells has gone too far to turn back. It is called by the publisher, in a totally meaningless phrase, "a story of mental and physical romance," while the author's own sub-title is "The Picture of a Lady." If this novel is a picture of a lady, I am three hairs from Anatole France's beard swimming to the north pole in the King of Spain's Hispano Suiza. To begin with, is Mr. Wells's heroine a lady? I do not wish to quibble, but I cannot believe that even a non-conformist lady would be so brutally vulgar as to say to a Catholic friend, speaking of the host: "I don't want to eat God; I want to know him." The character second in importance is the well-meaning young husband, who is fabulously wealthy, (about $100,000 a year, we are carefully told), and suddenly awakened to the state of the poor miner—in this fashion:

"He had a flash of imagination. 'Suppose I went and looked over this balcony and down there in the black shadows under the palm trees I saw the miners who pay for this house, with their lanterns, cramped as they are in the mine, creeping forward, step by step, picking and sweating through the shadows, eh? Chaps younger than me. Boys some of 'em. And suppose one of them looked up!' "

I submit that Mr. Wells has been listening to the soapbox orators in Hyde Park, for it is exactly thus that they challenge the well-dressed passer-by and induce in him (if his name is Wells) a sense of remorse for his holeproof socks.

But Philip Rylands is not the intellectual of this novel; that rôle is played by the gangling "fascinatingly" ugly Mr. Sempack. It is because Mr. Sempack's utopia is coming that we are living in "Meanwhile," by the way. When Mr. Sempack, whose intellectual ideals would surely be countersigned by Mr. Henry Ford, grows passionate, he does things like this:

"And taking her by the elbow of the arm that held the umbrella and by the opposite shoulder, in his own extensive hands, he drew her into a standing position and kissed her very seriously and thoroughly on the mouth. . . . It was a very good serious kiss. He kissed her without undue haste or excessive delay. But his body was quivering. . . . Then, as if it explained everything, he said: 'I wanted to do that.'

" 'And I hope you are satisfied?' she said with the laugh of one who protests astonishment.

" 'Not satisfied but—assuaged. Shall we sit down again? . . . I rarely do this sort of thing.'

" 'You are a *really* wonderful man,' said Lady Catherine."

He is, heavens knows! Just as bewilderingly wonderful as Mr. Wells himself. Could they possibly be twins?

Unusual Accessories of the Tea Service

(Continued from page 104)

The modern metal trays pleasingly decorated in naturalistic floral patterns or with Chinoiseries may be chosen to complete one's individual color scheme.

When one arrives at a consideration of teapots, one may suit one's own preference for copper, silver, pottery, or even glass, for in addition to reproductions of Oriental porcelains, pots in all of these other attractive materials are to be had. Silver pots were fashionable at an early date in England, and the complete silver service added a gleaming splendour to the tea table as well as contributing convenience by the inclusion of a hot water kettle with a small lamp beneath, a slop bucket, tray and cream pitcher. In America small copper tea kettles were in use in Plymouth in 1702, and pots of pewter were in great demand and were imported in great numbers. The use of a Russian samovar is unusually charming in a room which touches the Byzantine tradition in any particular. A modern Chinese samovar inlaid with panels of jade is attractive in line and color. Rare old copper pots from Thibet, India, or China, are extremely interesting. The shapes are beautifully proportioned and the silver of the spouts, handles, and bands of ornamentation against the deep red copper bodies make an arresting color combination. Metal trivets made to hang on the bars of the coal basket or to stand on the hearth may afford delightful excuse to display a copper or brass hot-water kettle. As for tea cups, a variety of porcelain and pottery of charming shapes, ornamented in innumerable ways in bright or subtle colors, make a choice pleasantly difficult and exciting.



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Broadway to Date

(Continued from page 67)

wind of repertoire this season at her Civic Repertory Theatre. "Twice Two Make Five" I have read. It is very amusing. Miss Eames and Miss Le Gallienne will alternate as "Hedda Gabler." The former's Hedda is a superb piece of work. Miss Le Gallienne in the part, maybe the surprise of my youthful and vinous life—I hope so. She is a fine experimenter.



Hal Skelly, who plays the role of the young burlesque actor in "Burlesque" Photograph by White Studios

MAX REINHARDT AGAIN

Here's news! Max Reinhardt will produce, with Comstock and Gest, "Julius Cæsar," with settings by the talented Norman Bel-Geddes. "Julius Cæsar" is by the author of "The Phoenix and the Turtle." More good news! Walter Hampden is going to do "Coriolanus," by the author of "Hamlet," which ran for a hundred nights in New York and then flopped. Mr. Hampden thinks of doing "The Light of Asia." I hope he changes his mind. The thing is a bore. Now, "An Enemy of the People" ought to be good Hampden.

Ferenc Molnár and Maxim Gorky—that's what I call a contrast *de luxe,* a regular Alpha and Omaha, as Moran and Mack would say. But David Belasco always mixed champagne and vodka. Says he is going to do plays by both the Hungarian and the Russian.

Further grounds for a halcyon and hyperborean fall and winter:

A new "Chauve-Souris," which I have always enjoyed in spite of Mr. Nathan's nix-nix. "The Painted Emperor," by Phillip Guedalla (this is the man who did that incomparable "The Third Empire"). "Everything's Jake," by Don Marquis, a brand-new treatment of America's fifth-estate, the bootlegger; it's rare stuff for hilarity and epigram; but not to compare with his "Out of the Sea" and "The Dark Hours," which we may see before the dandelion and the crocus coo to the south winds. Arthur Hopkins has doubled up Elsie Ferguson and Nance O'Neill in "The House of Women," a dramatization of Louis Bromfield's four novels. Maurine Watkins is heralded all over New York with the dramatization of "Revelry;" if she gives us another "Chicago" I'll say "banco!" Ah-ha! Somerset Maugham and Katharine Cornell ("The Letter")—I prick up my ears; a sound playwright and a fine actress; luck! Horace Liveright is going to do a horror, "Dracula;" goose-flesh à la carte; then Horace has Sam Shipman and Pat Kearney on his staff; looks like the Riviera for Horace. "The Living Buddha," by Paul Morand, to be produced by Gilbert Miller; Morand is my favorite sophisticate with Aldous Huxley; I hope for a fine evening. Robert Milton is going it strong with announcements; they all sound good. The New Playwrights' Theatre is going it stronger with the ultra-violet stuff—Dos Passos, Em Jo Bassche, Mike Gold, Upton Sinclair and some other Molières and Shakespeares. "Seven Against Thebes," by Paul Green (Provincetown); front seat for me.

Pickwick, the good old swizzle-nick, you'll hear about later. I am piqued about "Medusa;" she's my favorite mid-Victorian. "March On," by Howard Irving Young, is about a fellow who modelled his life on Napoleon; it reads well. Try as you will, you can't get away from Noel Coward; he's got a kick in his stuff. Meanwhile, I'm straining my eyes and ears for George Arliss, Alice Brady and Pauline Lord. I hope they have found their plays as you read this. Selah.

GEORGE KELLY A LA CARTE

The usual "revue" reduces me mentally and aesthetically to a rag. But when I read the combined names of George Kelly, of "Show-Off" fame, and that of his producer, Rosalie Stewart, as the sponsors of "A la Carte," a revue, I lured myself into the Martin Beck with a promise, and came forth pronouncing it one of the best and most completely "different" entertainments that I had seen since the first Charlot Revue and the first "Chauve-Souris". Here are new and entrancing color schemes, wit, satire, artistic dancing and neatness. The whole scheme of this unique revue may be summed up in the word "class". Harriet Hoctor, a dancer, I calmly pronounce Pavlowa's successor. She dances with her soul as well as her feet. A Russian ballet called "The Fairy Doll," put on by Theodore Bekefi, is worth the evening in itself. George Kelly's sketches all hit at the well-known *bourgeoisie* and its essential vulgarity. There is a comedy team, Chick York and Rose King, who understand the meaning of caricatural wit. I have not laughed so in years. No cheapness, no vulgarity in this revue. It is artistically and intelligently conceived by the producers.

(Continued on page 128)





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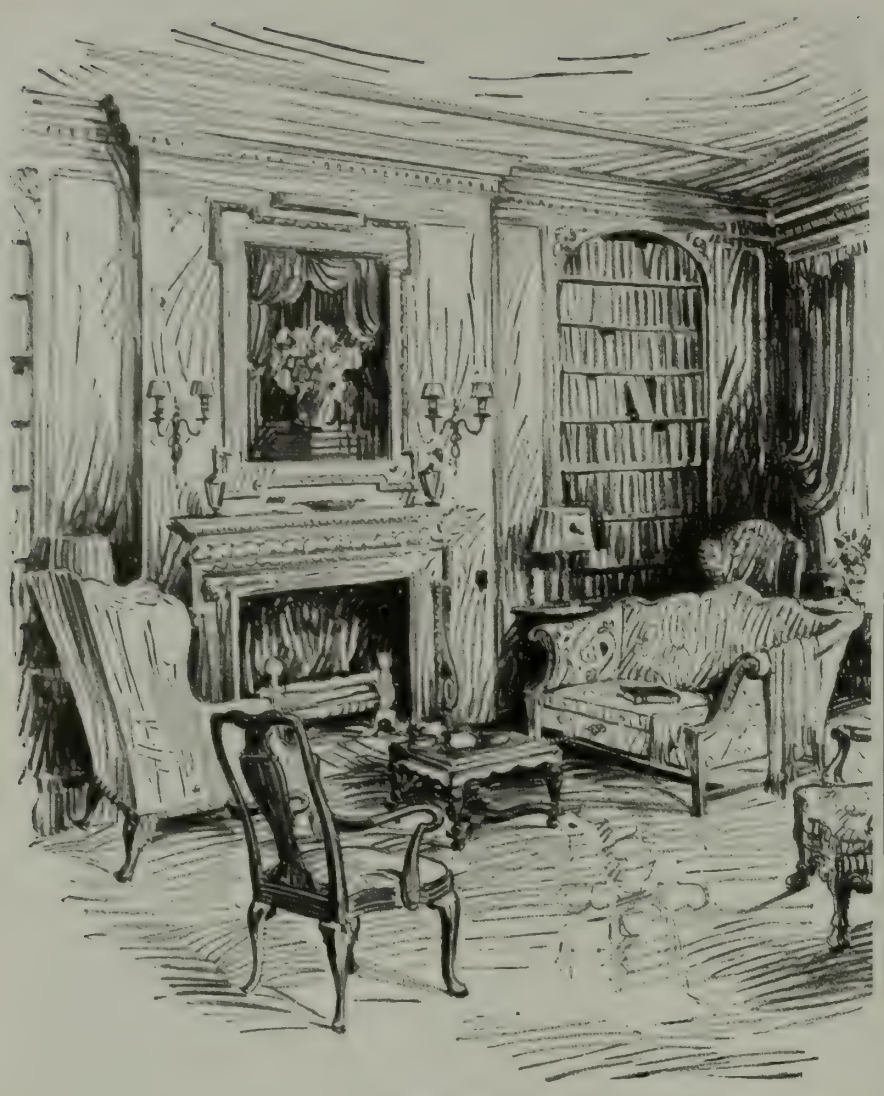
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A Man's Home in New York

(Continued from page 69)

find yourself looking at many of the other lovely things in this room —the fine paintings which include a Raeburn portrait of Joseph Black, the discoverer of latent heat; two XVIIth century portraits by Verspronck and opposite, two portraits of the first Duke and Duchess of Marlborough; a pair of fascinating grotesque Ming porcelain birds, from a Chinese temple and an ancient Chinese sculptured head which stands on the mantel. But your eyes will come back, again and again, to that lovely, shimmering green bowl on the piano which usually has two green orchids trembling above its translucent color, or a single perfect rose giving out its perfume. In this room, at convenient places, beside an armchair or at either end of the sofa, are little French and Italian tables on which are silver cigarette boxes, ash trays of silver or bronze, and decorative little match boxes. And over the whole room, lamps with silken shades in green or gold shed their lovely, soft light.

The dining room is furnished and decorated completely in the elegant, distinguished fashion of the Directoire period. The walls are panelled in a soft, golden hue, the pilasters decorated in the delicate classic Pompeiian designs of that essentially classic period. Over the exquisite serving table of green marble, with fluted columns, which is set into a recess, hangs a painting of an enchanting Italian scene, and at either end of the table is a bronze girandole, with crystal and amethyst pendants. On the opposite wall, above a French commode of ebony and satinwood, hangs a mirror.

The dining room table, of mahogany, is a splendid example of the art of the cabinet makers of the period and the chairs are in ivory enamel and polychrome with upholstery of old gold silk velvet. An antique barometer in ivory enamelled wood, carved and gilded, hangs on one wall. In the centre of the table, reflected in the lustrous wood, is an unusually exquisite decoration—a Ming jar in which is artificial fruit in semi-precious stones; raisin grapes in purple amethyst; nectarines and tangerines in orange jadeite and a branch of fantastic fruit, in amethyst and crystal, with jade leaves.

The library, as befits a library, is a soft, low-toned room with walnut panelled walls and leaded windows. Here books are everywhere and the chairs are deep, comfortable walnut chairs with cigarettes and cigars near at hand. And here, too, is the radio concealed in a wall cabinet so that he who wishes to listen to music may do so without forcing other guests in the living room, who may not be so inclined, to listen, too. On either side of the windows hangs an old family portrait, of the early eighteenth century, which give the final touch of homeiness to this comfortable room. On the opposite wall are three modern portraits.



These fine walnut beds with their "linen fold" carving are in the owner's bedroom. The other furniture in the room is also of walnut

The furniture in the owner's bedroom is walnut with linen fold carving. In one corner stands an exceedingly interesting Spanish desk, with an old Italian tapestry on the wall above. Here in this room are his intimate possessions —his best liked books; objets d'art, of sentimental rather than intrinsic value; family photographs and those of friends, and holding the place of honor on his desk, a photograph in a silver frame of his daughter with her lovely baby. Two separate beds of walnut have taken the place of his own comfortable single bed since he has discovered that two sons, coming home for holidays, always means a third boy, unannounced until he appears as a joyful guest. So now the apartment is prepared with an extra bed for the always expected invasion.

The sons' bedroom has reproductions of early Colonial furniture—attractive slat back beds, with glazed chintz covers; comfortable chintz covered easy chairs and on the dresser, an interesting copy of an old brass lamp with an etched glass globe. On the walls are cheerful colorful old prints.

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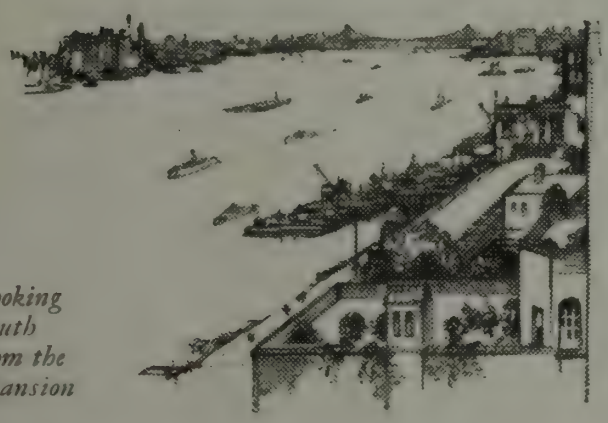
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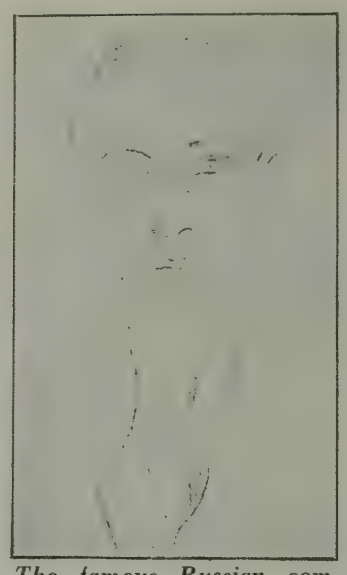
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Dancing and Music in Paris

(Continued from page 71)



The famous Russian composer, Igor Stravinsky, whose oratorio "Œdipus Rex" written in collaboration with Jean Cocteau was one of the novelties of the Paris season. From a painting by Theodore Stravinsky

modern music, it bears listening to more than once.

On the same evening with these novelties there was presented to the public the re-dressed version of Stravinsky's "Fire Bird". The Russian artist, Natalie Goncharova, acquitted herself brilliantly of the task of re-costuming and re-decorating this excellent work. The company still follow the movements devised by Fokine when he was Ballet Master for Diaghileff's troupe. The beautiful dancing was a joy to watch as the ears drank in the ravishing music of Stravinsky. Strange that this music was once thought *too, too* advanced!

From every point of view the strangest work presented this season was the "Steel Step. 1920." Strange in every way from its title to its musical and choreographic realization. This ballet by Serge Prokovieff and George Jacouleff staged by Leonid Massine is the *dernier cri.* A glorification of the "Machine Age" so much talked about by the young French Intellectuals.

The first part of this ballet takes place in a Russian village in the year 1920; that is in a Russia that is still in the throes of the tremendous social upheaval that had just taken place. On the stage there is a large platform with a stairway leading to it; a wooden picket fence; a railway signal. In this summary decor are danced six scenes of which I, in common with many others in the audience, understood not one thing. In the second part the same decor with the addition of large turning wheels and ropes and belts and levers serves to indicate a factory in Soviet Russia. Brawny workers with enormous sledge-hammers and working-girls with leather aprons people the scene and dance —or rather they writhe and twist and turn and imitate with a sort of frenzy, piston-rods, wheels, pulleys, levers, and I know not what else besides. Movement, tortured rhythm, staccatic mechanical gestures. A very nightmare of mad movement.

As for the music of Prokovieff, that "Sonorous dynamism" as it is called, really achieves in a most remarkable way all it set out to do. It gave an overwhelmingly sense of machinery in motion in all its whirring brutal power. A veritable *tour de force.* But while I am willing to admire the tremendous and ingenuous force of Mr. Prokovieff's score yet I must admit that I prefer my music and machinery kept in their places. And the ballet dance and St. Vitus Dance really ought to have nothing in common.

The remaining novelty of M. de Diaghileff's season was the oratorio "Œdipus Rex" by Jean Cocteau and Igor Stravinsky. The first night saw a most fashionable audience at the Sarah Bernhardt; for these two moderns are always "drawing cards" in Paris. But what a surprise their admirers had that evening!

After Stravinsky had taken his place at the conductor's desk the curtain slowly rose. There on the stage sat a choir; half a hundred Russians, ranged row on row, looking as if they had just escaped from a railway accident wherein their evening clothes and clean shirts



Serge Prokovieff, who, with George Jacouleff composed the ballet "Steel Step. 1920", a glorification of the machine age", and which Leonid Massine staged and directed. From a drawing by Henri Matisse

had been lost. In front of them sat four superb males and one female all resplendent in chic evening clothes that served to accentuate the moth-eaten look of the choir. One of the men—the reader—got up and explained in French what was about to take place. Then the choir or the soloist would do their bit and in a profound silence the reader would explain some more. I omitted to say that this was most necessary as the choir and the soloists sang in Latin, or almost as near as Russians can sing Latin.

Is it not a quaint—that's not the word—idea on Mr. Cocteau's part to take a *Greek* masterpiece, pare it down arbitrarily as he once did

(Continued on page 126)



This group illustrates the possibilities in the fairly abundant use of Pottery, yet without evidence of forcing or violation of good taste.

A Castelli piece, with blue decoration on putty ground known in Italy as Savona Decoration.

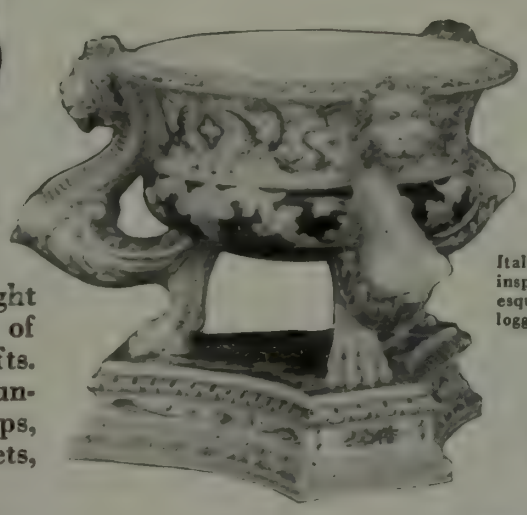




Pilgrim Bottle. The canteen shape is particularly adapted to narrow mantel arrangement.



Here is a delightful covered urn, bearing a scenic decoration which makes use of the full palette of ceramic colors.



Italian Renaissance piece inspired by the Raphaelesque decorations in the loggia of the Vatican.

Capri Vase. Grape Motif, Roman banding



Spanish Bowl with vivid green glaze



Piediluco Bowl with red decorations

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Old Spain in a Modern Apartment

(Continued from page 73)

lighting fixtures are well placed.

Along one side of the living room are arched recesses, fitted with book shelves, in one section of which is Mr. Knox's most highly prized possession—a comprehensive and valuable collection of first editions of Henry James, many of them autographed and inscribed by the author. And in one of the cunningly contrived wall cabinets which have been built in to the panelling near the shelves, Mr. Knox keeps his rare collection of autographed letters of the great writer. On the other side of the room is the deep, wide fireplace of colorful old Spanish tiles, the mantel and columns of old cedar wood, the latter carved and decorated in polychrome, red and green, in a grape vine design. Over the mantel hangs a painting by Cornelius Vos and to one side is a portrait plaque of Mr. and Mrs. Knox's son, done by Mrs. Louis St. Gaudens. Old Spanish andirons and a fender screen complete the decorative scheme of the fireplace.

In the living room are several extremely interesting pieces of furniture arranged to give the utmost comfort. A rare 16th century refectory table is made of a massive oblong slab of walnut, resting on open scroll lyre supports, with central baluster post reinforced with "S" scroll forged iron brackets. Nearby, is a carved walnut arm chair of the 17th century, with scroll finials, scroll arms, square supports and pierced stretchers. The back and seat are upholstered in old crimson velour with applied decoration of scrolls and arabesques in gold. A lovely old Spanish Gothic chest of the 15th century is placed in a window recess. It is of walnut, rectangular in shape, with lifting lid and paneled front and sides, and a rare molded base. The front panels are intersected with beautifully carved panels illustrating scenes from the life of Christ, done with the touching naivete so characteristic of the wood carvers of the 15th century.

A delightful touch is added to the living room by a wall fountain, of Spanish tiles, with an amusing dolphin from whose open mouth trickles the water which falls musically into the basin below. Beneath the basin are wrought iron holders for jars of ferns and from the basin falls the glossy green leaves of ivy plants. On either side of the fountain is an antique Spanish lamp in old gold finish. Some rare and beautiful pieces of Spanish pottery and an old Spanish wall clock are in this room.

The draperies in the living room are of antique Bourette, a mixture of linen waste and silk, with overdraperies of scalloped, old embroidered satin, such as are used in Spanish and Italian churches on feast days. They are finished with the heavy wooden fringe which is used on gauze curtains in European and Catholic churches.

Mrs. Knox's bedroom is a delightful room. Its French peasant bed, she and her husband picked up in a little shop on one of those delightful old winding streets under the shadow of the Sacre Coeur in Paris. It is a plain solid bed of oak, with an exquisitely simple head and foot board carved in a classic design. The quaint old Italian desk of walnut they found in an old palace, with a lovely garden, on the Grand Canal, in Venice, a place of lofty frescoed rooms filled with handsome old furniture. A dressing table of walnut has a marble top. The fireplace in this room is built from old Spanish tiles, the mantel shelf resting on two carved and fluted columns of great age, on which some of the ancient gilt still shows. Beside the fireplace, hangs a Spanish kitchen set of wrought iron and on the mantel stands a rare marble polychrome bust of a saint. The draperies are téte de négre velvet, with peach colored gauze next to the window panes.

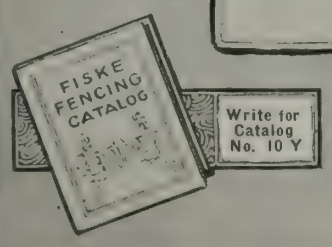
In Mr. Knox's bedroom is an interesting Venetian painted bed of the early 18th century and in their son's room a fascinating Spanish bed, which they picked up in their travels in Catalonia. It has four gracefully turned posts, plain rails and a separate head board with shaped arch pediment holding a cartouche shell scrolling and crown. The decorations are painted in soft red, blue, green and tan on a greenish blue ground.

In the dining room, Italian walnut furniture is used—a beautiful table with several old painted walnut chairs and a distinctive buffet. This room has a tiled floor and one wall, behind the buffet, is paneled in walnut. The draperies are of a green striped satin, the color of which harmonizes with the mellow color of the walnut furniture. It is a room which is redolent of hospitality and comfort, qualities which, indeed, the whole apartment really possesses to an unusual degree.

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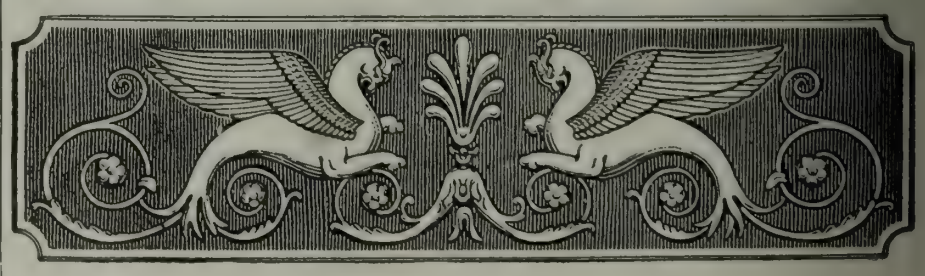


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The Charm of Well Equipped Fireplaces

(Continued from page 79)



The original of this magnificent old Roman brazier of wrought iron and bronze now used to hold coals, came from the Davanzatti Palace in Florence. Courtesy of Sterling Bronze Co.

room. They may be of silver, brass or wrought iron, or wrought iron combined with brass, according to the style and period of the room and the fireplace itself. For the more elegant and sophisticated rooms of either the Adam or Georgian period, or a Louis XIVth, XVth or XVIth French room, fine, heavy andirons and fire tools of silver or of brass and wrought iron may be used. The same decorative design may be carried out also in the fire screen and the wood basket or coal scuttle which stands beside the hearth and in the ornamental fender which should be of the same metal. For a Spanish or Italian room, or a Gothic or Jacobean, strong andirons and fire tools of wrought iron are appropriate and some of them are extremely beautiful. One particularly interesting pair of Elizabethan andirons which are unusually tall as befits andirons which originally stood in the deep, high fireplace of an English castle have spit hooks; and on top, a container for hot ashes, a relic of the days when food was kept hot by such primitive methods. The fireback which was taken from the same fireplace bears the arms of Queen Elizabeth. A pair of old Italian andirons in wrought iron are distinguished for their graceful lines. They, too, have spit hooks and at the top, prickets to hold the rushes which were burned for additional light in the days when candles were a luxury and after sundown, man depended on firelight alone. The old Spanish andirons—like all Spanish wrought iron—have a grace and beauty all their own.

An extremely decorative and fine pair of andirons made of wrought iron and bronze are replicas of andirons which are in Haddon Hall, the historic English home of the romantic Dorothy Vernon.

For an American Colonial house, wrought iron is appropriate or wrought iron combined with brass may be used. One amusing pair of Colonial wrought iron andirons are in the form of a pair of Hessian soldiers, red coats and all, made probably in the days when the Hessians were the most hated of all George the Third's troops.

One of the newest and most useful of fire screens is a rolling screen made of flexible wire cloth which affords complete protection against sparks from wood fires. It rolls up out of the way and out of sight above the fireplace opening when not in use; and when lowered, the fine mesh permits a practically unobstructed view of the fire. The screen barrels are finished to match the color of the metal of the fireplace fixtures.

Decorative screens of wrought iron with a fine wire cloth mesh are very attractive for the more elegant room and more simple screens may be used for less ornate rooms. An interesting screen, appropriate for the Italian or Spanish room is made from an old wrought iron grille which once shut away from the eyes of the world a Spanish señorita in Seville. Mounted on wrought iron legs and supplied with a mesh, these grilles make excellent screens. Another extremely beautiful and unique Italian screen is made from a double grille, the design of which embodies the lion of Venice. The grille is attached to massive wrought iron andirons which have the characteristic containers for ashes at the top, and the prickets for rushes.

Another beautiful screen, designed by Edgar Brandt, the famous young French worker in wrought iron, is of half polished iron which has a lovely silvery sheen. It has a design of conventionalized flowers and leaves and in the centre, a bird's nest, with a mother hovering on the edge and feeding her young who stretch their little necks and open beaks eagerly for the promised food.

Smaller pieces which add to the decoration and comfort of the fireplace include trivets, either single or double, with or without a handle on which to set dishes to be kept warm and firelighters in either copper or brass—a safe substitute for kindling wood in open fireplaces. In many country houses the hearth of the living room fireplace boasts a compass indicator in brass or bronze, with the disc set to indicate properly the points of the compass. Visitors then have no difficulty in locating the constellations as well as neighboring points on the road map. For the mantel over the fireplace there is an attractive jar of brass or Swedish gray iron which contains chemical salts which when sprinkled over the low embers of a wood fire give the beautiful colors of burning driftwood, rose, azure, yellow and green.

(Continued on page 120)



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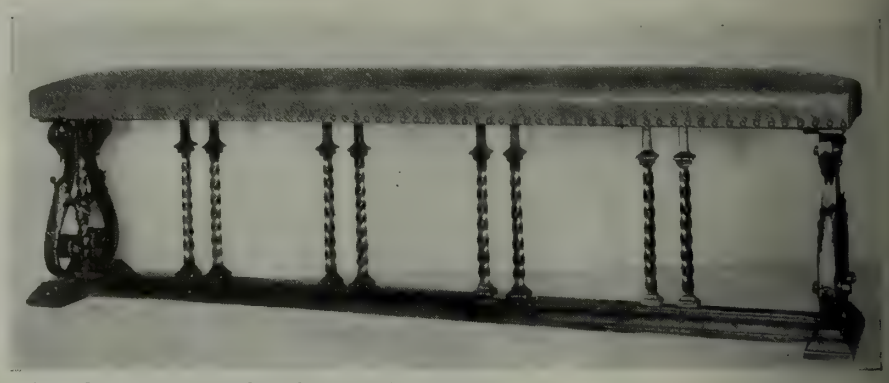
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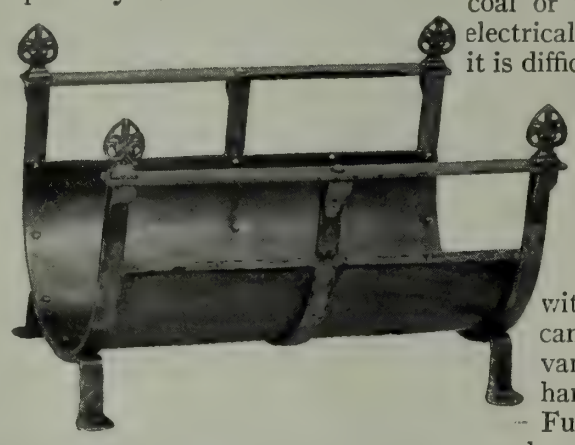
The Charm of Well Equipped Fireplaces

(Continued from page 119)



A fender seat to be placed in front of the hearth. Courtesy William H. Jackson Company

Another extremely interesting piece for the fireplace is a reproduction of a magnificent old Roman brazier, made of wrought iron and bronze. The original was brought to this country some years ago from the Davanzatti palace in Florence, Italy, and faithfully copied by a modern master of metal. It is used now to hold coals for the fireplace and stands to one side on the hearth.



Wood holder in bronze and iron. Courtesy Arthur Todhunter

And for those who for reasons of their own do not wish to have either a coal fire in a grate or a wood fire in the open fireplace there is a magic contrivance which gives the appearance of a cheerful coal or wood fire. It is operated electrically for a negligible cost and it is difficult to detect the difference from a coal fire. It flickers and glows and throws out a cheerful radiance into the room. It operates on any lighting circuit at negligible cost; it can be installed in any fireplace with or without a flue and can be supplied in grates of various sizes and designs to harmonize with the mantel. Furthermore, if desired, it can be equipped to give electric heat. It is a far cry, indeed, from the days when logs had to be dragged into the house from the forest—such are the wonders of these modern inventions!

The Oil-Burner as a Practical Heater

(Continued from page 92)



Not only the great house but the modern small dwelling accepts the oil-burner as standard heating equipment. Photo by courtesy of Combustion Fuel Oil Burner Co.

tified; it is true that some thousands of home-owners have burned it for years to their own satisfaction, at least. Perhaps the best way out of this dilemma would be to select a machine that will operate with any of the four grades without special adjustments for any of them. This would enable the owner to burn fuel-oil ordinarily, for economy's sake, and to change to another variety easily in case the market or the supply required it. Several burners that will do so are available, as well as others that take several of the four grades.

What size is required for a specific heating problem is a minor

(Continued on page 130)

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The announcements on this page are all from wholesale houses that sell to the trade only. The articles advertised cannot be purchased by our readers direct from them, but they will be pleased to show you their stock if you will obtain an introduction from your decorator or dealer. Or you may write to the advertisers mentioning this magazine, and they will send you the name of a local decorator or dealer who will co-operate with you in promptly securing any articles advertised here.



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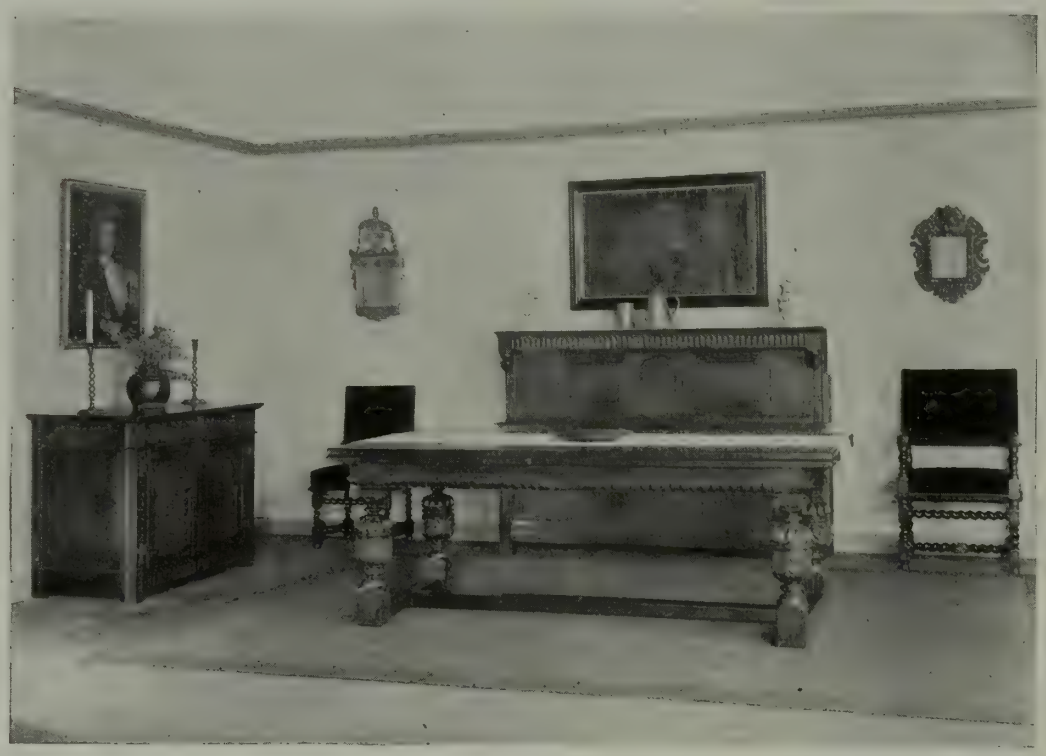


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Tapestries

(Continued from page 98)

inscriptions, the mystery of Philippe's identity is solved and at the same time the mystery of Philippe Truffin is solved, for the one is the other. Maître Philippe who signed some of his tapestries "F T" and whose apprentices' names appear on a half dozen types of the School of Philippe must be Philippe Truffin. If the method in its application seems at points complicated and ambiguous to the amateur it is to be expected in any epigraphy of the period, especially when the inscriptions had to be translated from the cartoons into a woven material, often rendered by illiterate workmen. An interesting verification of the method comes on that very tapestry whence began the whole discussion of Philippe, the Cinquantenaire Herkinbald. In the same document that records the payment to Philippe it is noted that the piece is to be woven by a Maître Leo of Brussels. We know nothing further of Leo, not even his last name, but on the tapestry itself are three letters, on the belt of a spectator at the right in the main panel, which have, curiously enough, never been discussed. These are Oal, which reversed is Lao, one of the possible spellings of Leo at the time. Here written document and woven inscription confirm each other.

By virtue of this identification of his work and the work of half of his pupils, Philippe Truffin becomes one of the most concrete figures in the history of Flemish painting at that period. Moreover, it would seem that he left a still more specific monument to himself, at least one, probably two, self portraits. In the Cluny "David and Bathsheba" set at the end of the piece illustrating the "Taking of Rabbath" is shown a study. In this a distinguished bearded man of late middle age is standing discussing with two younger men, one seated at a desk. It has been suggested that these figures, which appear in several tapestries, represent always the "author" or man who prepared the outline which was sometimes necessary for large and complicated sets, but in this instance the "author" writing at a scribe's desk, is shown in a second scene. The bearded man who dominates the group is the same man who wears the name Philippe in the Deposition. This suggests with highest probability that it is Philippe himself and the two others are then two of his apprentices.

It is a peculiar fact that all of the tapestries that can be attributed to Philippe date from his later years. This suggests that he did not go into tapestry designing until he was an older man and the deduction is somewhat supported by the fact that no tapestries have been found that can be attributed to his three first apprentices.



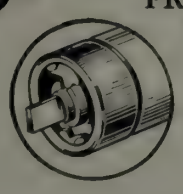
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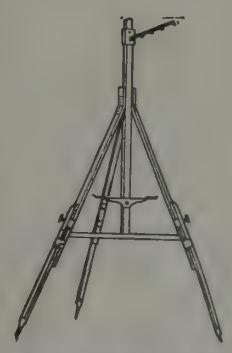
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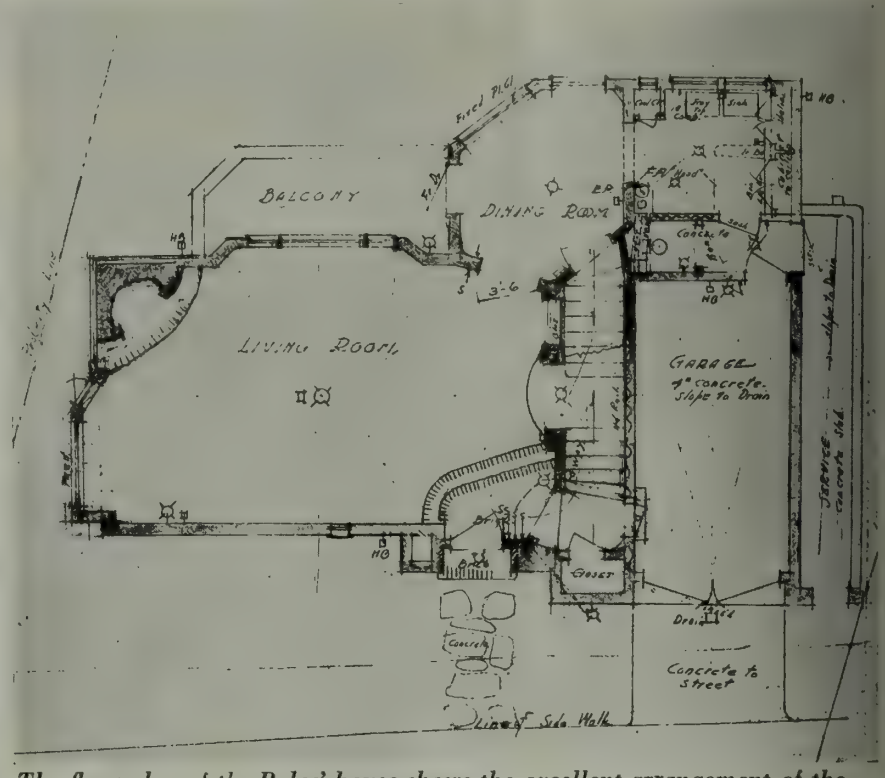
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Norman French Cottages in California

(Continued from page 80)

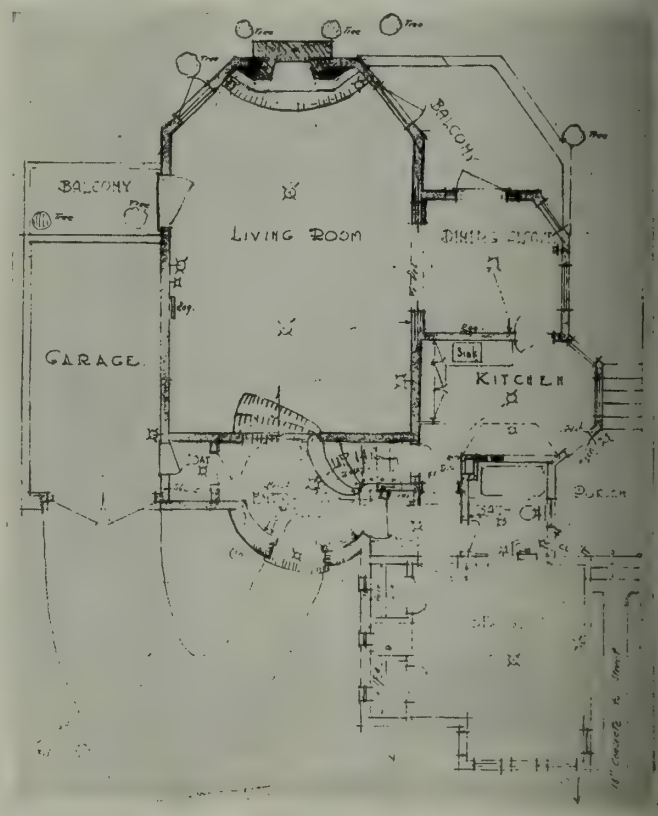


The floor plan of the Polos' house shows the excellent arrangement of the rooms and the interesting use of balconies

ages to accomplish, the sophistication of art can reproduce for us at our pleasure. On the outside walls of these homes an enchanting blur of color has been blended in soft shadow effect into the neutral-colored walls; a soft cloud of blue, or a hint of ochre emphasized here and there by an indistinct black shadow—all done with an artist's brush and merely indicated, the faintest stippling of color, but breaking the bleakness of uninteresting blank walls. This effect of variety is secured also in the placing of the irregular hand-sawn timbers suggestive of the half-timbered design of the Norman and English builders.

The adaptation of a home to its setting is one of the most interesting problems of the architect. The two houses illustrated were both fortunately situated. Where the Goss home now stands was once the site of an old park on the outskirts of the town. But as the city grew, as cities have a way of doing these days, the park was cut up into town lots, each bearing its treasure of trees. The problem here, of course, was to preserve as many as possible of these, and to build so that they would have the greatest possible decorative value. How well this was done is attested by the soft dark patterns of their feathery foliage cast on the walls of the house and blending with its design.

One of the happiest features of this house is in its unique entrance, the graceful effect of the lines being intensified by the softening finish of the irregular brick facing. The interior of the hallway corresponds with the exterior in material and design, the floor and stairway being constructed of brick, and the roof of the hall repeating the outside pyramidal form in its tiny quaint peaked wooden ceiling.



In the Goss home, the architecture is also Norman French, but the interior arrangement of the rooms is in quite a different style of decoration

From the entrance way several steps lead down into the living room made interesting through its beamed ceiling stenciled in conventional pattern at the ends of the beams. The fireplace is excellent in its simplicity and the book receptacles incorporated into its design give it individuality.

The Polos' home is in Berkeley north of the campus of the University of California on the hills overlooking the Golden Gate. Here the view is the thing of interest; in

(Continued on page 126)



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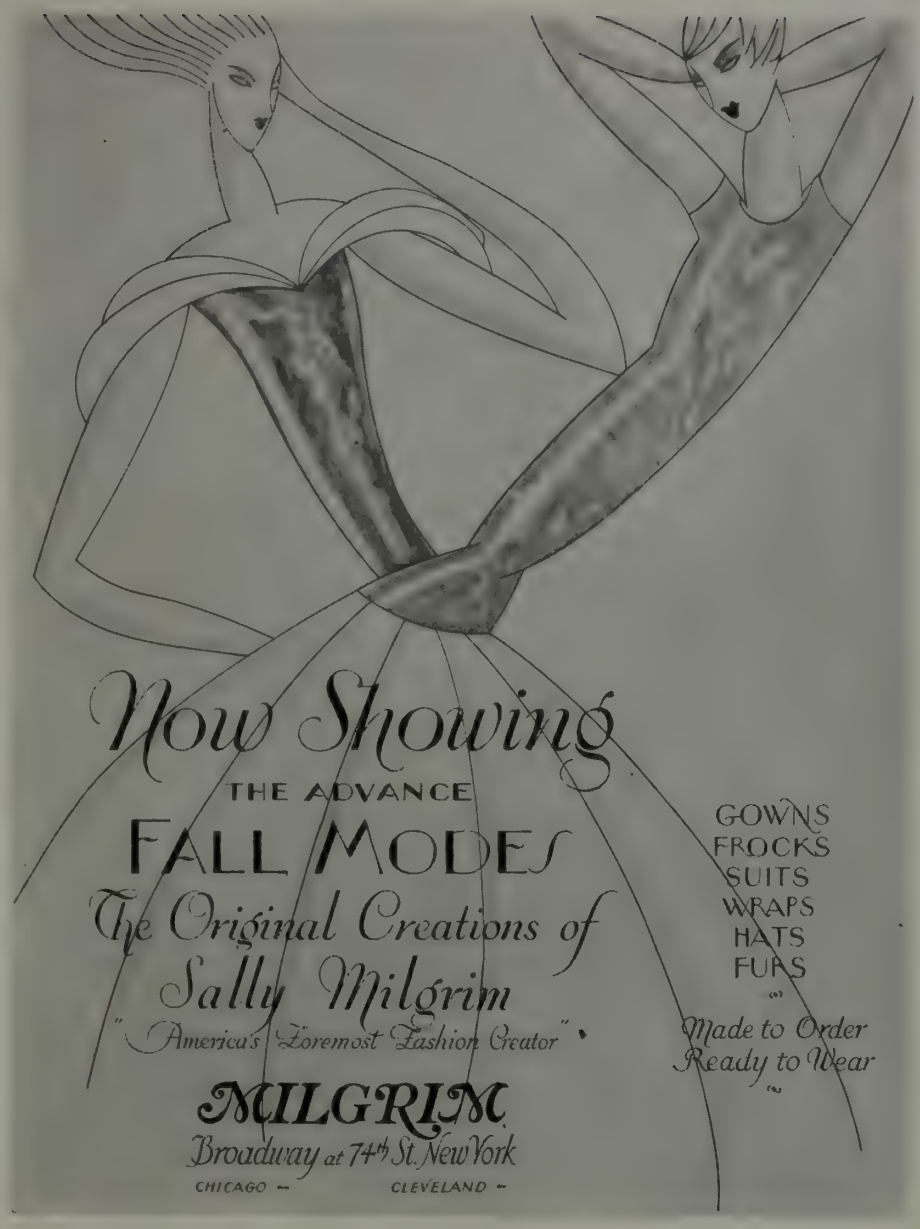
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Dancing and Music in Paris

(Continued from page 114)

"Romeo and Juliet", turn over his skeleton French version to a scholar who then translates it into Latin so that a Russian composer can set it to music for a Russian choir to sing? Was it meant to be a joke this massacre of one of the world's masterpieces of tragic drama set to Bachian-Handelian-Rossinian oratorio music? Or did these two artists—for they *are* artists of great and acknowledged talents—mean their audience to take it seriously? In any case on the opening night half the audience walked out. It was really too much to ask them to come to see ballets and then force them to watch an immobile collection of badly dressed Russians singing Latin.

But to other joys. At the Opera where there has reigned much activity in the ballet section this year another new work was given during the run of Diaghileff's company. It was titled "The Devil in the Belfry" and was founded on the famous Edgar Allen Poe tale. It was said that Claude Debussy once had the idea of setting the tale to music as a sort of comic opera. The idea of making the crowd a living thing in music appeals to him for he held that a crowd had never been translated into terms of music successfully.

The present ballet "The Devil in the Belfry" follows the Poe story quite closely and the composer, Inglebreght, has set his scenario to music that is at once adroit and ingeniously written with a fine folk flavor. This composer is well known for his work with the Swedish Ballets and his season as conductor at the Opera Comique in Paris. For the setting and the costumes, the direction of the Opera went to Per Krog, a young Norwegian painter. This talented young man not only comes from a family of painters famous in the North but has in the past few years conquered the suffrages of the best Paris critics. His settings and costumes for "The Devil in the Belfry" are treated with a sort of northern humor that is not at all out of place in the Dutch treatment of the theme.

As a fitting finale to the season of the dance came the matinee given by Isadora Duncan at the Mogador Theatre. She had not danced in Paris for over three years and there was an overwhelming welcome awaiting her. It was an unforgettable emotional afternoon. What an artist! What an audience! And how they wept and how they cheered at the end! The great dancer's sun has not yet set.

In the audience I saw Cecile Sorel and Eva Le Gallienne. Anita Loos and "Bob" Chanler. Ford Maddox Ford and Yvette Guilbert. Lucienne Breval, Jo Davidson, John Emerson, Floyd Gibbons, The Dolly Sisters, Marilyn Miller, Emilienne d'Alencon, George Middleton, Fola Lafolette, William Aspinwall Bradley and a host of other internationally famous people. And the galleries were crowded with another host of humble and obscure admirers of the Dance and its high priestess—Isadora.

Madame Yvette Guilbert who with tears streaming down her face had cried out at the end: *"C'est magnifique! Ah, c'est magnifique!"* wrote an article next day which appeared in the most important Parisian evening journal. Therein she said: "For Isadora Duncan the sumptous hour of being Gothic has sounded.

"Before she was a wanton figurine, a bacchante.

"Today she is a statue, an architectural mass cut in stone by one of the great primitives. A disconcerting, expressive power, so profoundly eloquent."

Norman French Cottages in California

(Continued from page 124)

every direction something of beauty catches the eye. The living room is planned so that from its western windows one may watch the ships come and go, or see the sun set behind Mt. Tamalpais; or if one's mood prefers hills they are just beyond the eastern windows; or if one is so captious that none of these things satisfy, there is the southern window through which one may look down and see the great granite buildings of the university shining white in the sun with the giant eucalyptus trees swaying over them in the bay breezes. Which is about all that one could reasonably ask of a view.

The designer of these houses must have something of the old world spirit in him, which is the reason perhaps that he expresses himself so unerringly in this old-world type of building. This spirit is shown in the finish of the interiors. Here are no shining glass door knobs or nickled fittings to reflect the light distractingly. Instead there are hand wrought iron door pulls with latches in leaf design, and lighting fixtures to correspond in the art craft mode of old Colonial days. Another suggestive feature along the same lines is the manner in which the chimneys are handled. Here chimneys mean something more than mere utility. Rather they add to the general charm and form a distinctive part of a carefully executed whole.

Altogether these homes demonstrate the fact that even though one dwell modestly he may yet dwell in beauty, comfort and graciousness.

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Selecting Interior Wall Finishes

(Continued from page 90)

to obtain a smooth finished surface with this instantly drying material. Recently, however, the drying quality has been somewhat retarded and the so-called brushing lacquers are simply lacquers which can be hand-brushed on in a manner similar to ordinary painting. The possibilities of these lacquer finishes are well worth investigating because it is quite probable that surfaces finished in this manner will retain their original attractiveness for a period of ten or more years—a very comforting thought from the investment viewpoint. Lacquered surfaces may be washed with impunity and of course any desired color effect from clear varnish to heavy toned enamel is possible. Lacquer dries in attractive deep tones of rather distinctive appearance, and while the original material is probably more expensive per gallon than ordinary paints and enamels, it may be noted that the same lasting deep toned effect can be gained by the use of two or three coats of this material which might be expected from five or six coats of paint and enamel. One note of warning may be sounded in connection with the use of lacquers which is that this material should not as a rule be applied directly on plaster, because a chemical reaction takes place which at times has resulted in disappointment. This condition can be entirely offset, however, by first painting the plaster with one coat of cement paint and then applying a lacquer finishing coat which accomplishes satisfactory results.



Glazed tile, a sanitary type of wall finish

Broadway to Date

(Continued from page 108)

WHAT IS A FARCE?

While sitting in at one of the early season farces — Cæsar Dunn's "What the Doctor Ordered"—I fell to musing over the questions, What is a farce? How far is a farce related to the truth? Why did this farce make me laugh? A farce, I said to myself, is a dramatic theme on a souse. It is Truth laughing at itself. It is Seriousness suddenly sicklied o'er with the pale cast of custard pies hurled by a Tyl Eulenspiegel. Great plays, like great statesmen, are to farce near allied and only a banana peel do their states divide. Suppose all of Italy could see Mussolini in a concave mirror? Would not the drama of Italy turn into a farce? A farce is a form of truth. It is never treated seriously enough by the critics. It is the comic view—the god-like view—of something we are all taking too seriously. At its best it is Ridicule, the most dangerous and most terribly feared of all weapons. Certain Elizabethan and Italian farces have never been equaled, probably because the spirit of social and cosmic waggery has been dimmed by the blight of industrial civilization. Cæsar Dunn's farce pokes fun at the serious theme of a doctor of philosophy who will not "kiss his wife". (If you do not believe this is fundamentally a serious theme, just be such a wife for a few years.) I've told you enough. It's gay, Gallic and glandular. Herbert Yost does a memorable bit of character work as the chaste Ph. D. Let us have more farce and fewer farcical dramas.

"HER FIRST AFFAIRE"

Here is a smart little comedy by Merrill Rogers that plopped into town quite unexpectedly on a warm August night. It is rather original in theme and treatment and is quite "recognizable" in its human-nature touches. A young girl, Ann Hood, desiring, as becometh the age we live in, a "first affaire", selects her favorite sex-author for the experiment. He has a wife, but what is that in the life of a Sex Experimenter? Ann even tells the wife, and the latter allows the girl and hubby a night together in her own home, which turns out to be quite literary because hubby is, after all, strictly monogamous on the showdown. All his yearnings went up in talk. The cast is well-balanced, with easy honors going to Aline Macmahon as the wife. She gives an extraordinarily veracious portrayal of a woman who knows her husband better than he does himself. If this is Mr. Rogers' first play, we may expect a new star to rise among the younger American playwrights.



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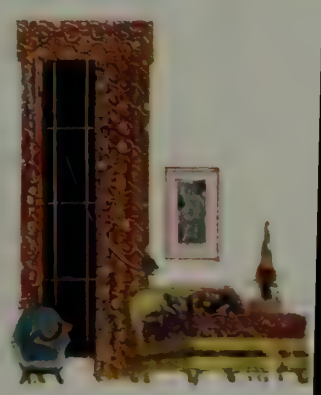
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The Oil-Burner as a Practical Heater

(Continued from page 120)

question—with some makes, none at all, since there are only two models, one for industrial purposes, the other for homes, the range of heat-production being governed by internal adjustments. Other manufacturers turn out machines in four, five, six, eight or nine different sizes, each adapted to a specific heating-load. The internal adjustments in the former case, and in the latter case the particular size to be installed, may be left to the manufacturer's service-agency.

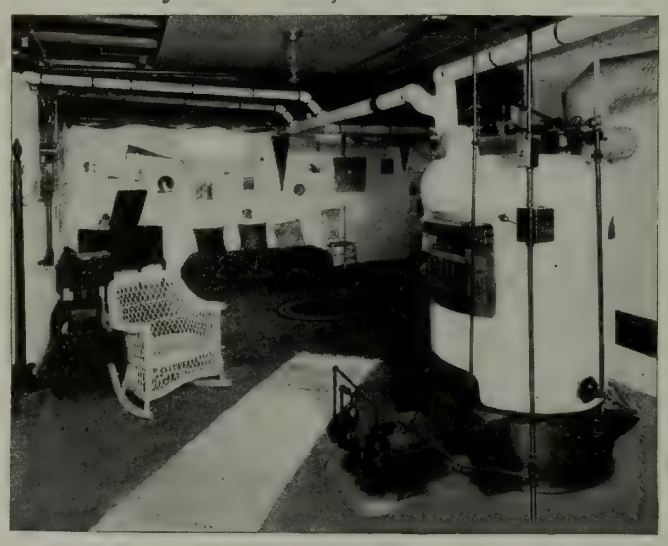
Here let it be noted that the extent, training and dependability of the service-organization is one of the major points to be considered in selection of an oil burner. One shouldn't buy a machine, but a heating service, and one should go to the manufacturer with the most reliable organization to get it.

Oil must flow, or must be pumped, from the storage tank into the machine proper. Most technical men prefer the latter method since, if gravity does the work, there is danger that a syphon-action in the tank may deprive the machine of its supply. Numerous devices besides pumps, however, have been provided on different equipments to prevent this.

Now it is necessary to say some elementary things about oil combustion. First: Oil must be broken down from its fluid state before it will burn efficiently. In some burners the fuel is converted into gas before it is ignited; more generally it is merely atomized or vaporized, in the belief that the uncertainty of the presence of the heat necessary for gasification will result in carbonization—or "sooting." Second: A fixed minimum quantity of air must be supplied and intimately mixed with the oil, else the burning will yield less heat and more soot. Third: The resultant air-and-oil mixture must be burned in suspension, lest it become chilled below the combustion-point by contact with surrounding surfaces. Fourth: Burning must take place in the presence of a refractory material, for without reflected heat the proper temperature of the combustion chamber cannot be assured, and this is most important.



The modern cellar, such as this in the home of E. R. Barnevolt, Esq., Peoria, Illinois, made possible by the use of an oil burner, is a startling contrast to the cellars of our forefathers. Photo by courtesy of W. L. Wilde Co.



In the home of F. H. Boveman, Esq., Providence, play space for the children is secured by an oil burner. Photo by courtesy of Aetna Oil-Burner, Inc.

Most producers of domestic burners try to make their products conform to these four principles. Others, however, apply them differently from the way that is accepted as orthodox by the leading concerns that base their machines upon them. The concern that modifies these principles in application should not be discriminated against, *provided* it can demonstrate that its product has stood the test of widespread usage. And this sug-

(Continued on page 138)

Loan Value and Space Buying

BUSINESS concerns seeking credit at regular intervals submit detailed audits by disinterested public accountants. The banker making the loan demands it.

These audits instantly disclose the exact financial condition of the business. They show the true value of inventories and assets; costs of operation; profits and loss. Such an audit creates confidence and is considered a necessity in banking operations.

The A. B. C. audit serves a similar purpose in advertising. A publisher or his representative in selling space presents his latest A.B.C. report. This shows quantity, territory of distribution, methods by which circulation was secured, and many other details necessary for the intelligent purchase of advertising space.

Before the advent of the A. B. C., advertisers were forced to depend upon hearsay information and "Sworn Statements" of circulation. Detailed figures were not available. Today buyers of space look to the A. B. C. for solid unbiased circulation information and select their advertising mediums accordingly.

You can secure such Facts on Arts & Decoration by referring to the latest A. B. C. Report. A copy will be gladly furnished on request.

ARTS & DECORATION
45 West 45th Street
New York City

UnderCover: By WILLIAM LAWRENCE BOTTOMLEY

SPANISH GARDENS AND PATIOS and PROVINCIAL HOUSES IN SPAIN by Arthur Byne and Mildred Stapley. (Published by William Helburn.)

It is very timely that these two new books on the subject of Spanish gardens and houses should come out, as people are turning their thoughts to the winter season with ideas concentrating on the South and California. The conditions of climate in these parts of the country closely approximate those of Spain. It is fortunate for the whole country, I think, that these climatic peculiarities have required that the houses and gardens be designed in a different way from those in other parts of the country, making the garden more a part of the house, and the house itself far more open, with courts, arcades and loggias developed to such an extent that our enclosed porch or sunroom would not recognize itself. In the book "Spanish Gardens and Patios", they say:

"The climate 'of Spain' is utterly dissimilar from the rest of Europe —heat, no frost, and but little moisture. Instead of every effort being made to catch and hold the sun's rays, to avoid them is the prime object. Plants and human beings must be cooled and shaded."

An analogy is drawn to the gardens of the Moors and of Persia and then in order, the characteristics of the gardens of Seville, Granada, Cordoba, and Mallorca are clearly and delightfully developed. Many unusual and suggestive illustrations are given of both gardens and patios of which the beautiful pictures of the Generalife Gardens, Granada, are typical examples. Having just returned from Florida, the value of these books has been impressed upon me with particular force. The southern part, where Palm Beach and Miami are located, is on a meridian which passes through the northern part of the Sahara Desert and the Second Cataract of the Nile, far south of Cairo. Except in Spain, Europe can present no applicable precedents. Italy, surrounded by the Mediterranean, is northern by comparison. These books would be invaluable to anyone working on the development of landscape or architecture in our great new winter playgrounds. And, even as I write, it appears that the expression "winter playgrounds" may become obsolete, as the season is rapidly becoming longer, so much so that I learned that in Tampa, Miami and Palm Beach the population this last *summer* almost equalled the population at the height of the season last winter.

The landscape where it has not been cultivated has a rather pale anæmic green tone, due to the poor sandy soil and the intense strength of the rays of the sun. One misses the deep black greens of the Italian

(Continued on page 138)

I didn't buy a new rug dear... just an Ozite Cushion



...notice the velvety softness of this remarkable cushion

THIS soft cushion gives old rugs a new lease on life . . . gives them oriental luxury, too! A few Ozite Cushions will change the entire atmosphere of a home—lend it new richness and charm. You'll be surprised at how inexpensive Ozite is, and be daily pleased by its economy. Remember: Ozite doubles the life of rugs!

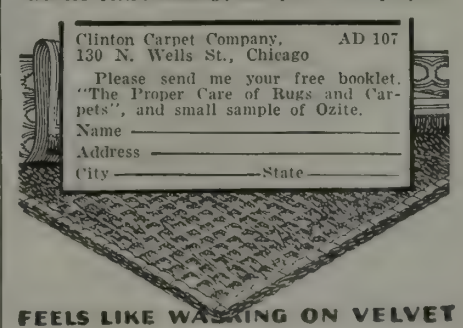
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CLINTON CARPET COMPANY
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Ozite
Rug Cushion

Ozite is made of sterilized hair—the only rug cushion that is "ozonized". It is everlastingly moth-proof. Pat. Sept.9,1924.



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SPANISH TILES

PLAQUES illustrated 11″ x 11″. No. 1 deep blue background—green water—yellow border. No. 2 yellow background, black eagle, blue border. Designs indented.

Wall tiles and for table tops. Tilework in fountains, benches, sundials, etc. From all tile producing regions in all types.

Spanish antiques and reproductions. Furniture, lighting fixtures, textiles, etc.

May we send you our pamphlet "Art in Spain"?

MANUEL CARAGOL & SON

Established 1903 *Inc.*

New York City

Head office & showroom
7 Water St.

Uptown showroom
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Wetzel

Established 1874
2 and 4 E. Forty-Fourth Street
NEW YORK

RICH simplicity in apparel for gentlemen is a dominant feature of WETZEL artistry.



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Are You Planning To Furnish or Decorate Your Home?



FROM time to time in the course of our every day work, there come to our attention many booklets of valuable and practical information pertaining to home furnishing and decoration.

The booklets we have in mind are published by various manufacturers and are non-technical in nature and designed to serve the practical needs of those about to furnish or refurnish their home. We will be very glad to supply you with these booklets free of charge. All that is necessary is that you simply check off on the coupon below the subjects in which you are interested and we will have the booklets sent to you.

We have only listed the major subjects of interest—but no matter on what phase of home furnishing you need help, simply indicate it to us and we will cooperate with you to the best of our ability.

ARTS & DECORATION
45 WEST 45TH STREET, NEW YORK CITY
Gentlemen: I have checked the subjects I am interested in and will greatly appreciate receiving the appropriate booklets free.

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- UPHOLSTERY FABRICS
- TABLE CHINA
 - Haviland
 - Lenox
- SILVERWARE
 - Sterling
 - Plated
- WALL COVERING
- LINENS
 - Bed
 - Table
- CLOTHES CLOSET FIXTURES
- DOMESTIC RUGS
- ORIENTAL RUGS
- HAND WROUGHT IRON
- DECORATIVE POTTERY
- RADIOS AND CABINETS
- DECORATIVE MIRRORS
- TABLE GLASSWARE
- GARDEN FURNITURE
- LIGHTING FIXTURES
- DRAPERY FABRICS
- FURNITURE
 - Living Room
 - Dining Room
 - Bedroom
 - Library
 - Office
- TEA WAGONS
- LAMPS
 - Floor
 - Table
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- ANDIRONS

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MODERN, particular smokers, it is your insistence upon the best that makes Camel lead all other cigarettes. You are hard to please. In the true spirit of the modern age, you look for until you find value supreme in a cigarette. And it is this unremitting search for quality that puts Camel overwhelmingly first.

For Camel combines all those virtues so indispensable to the cool, satisfying smoke. The choicest Turkish and Domestic tobaccos that nature's sunny fields produce. And a blending that brings these inimitable flavors and fragrances to the delighted taste of the smoker. Really, there is no other smoke like Camel. No other can be so everlastingly good.

If your taste calls for the enchantment of the finest, just try Camels. Always tasteful and smooth. Always so mellow and mild.

"Have a Camel!"

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.

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CHAIRS *that mean smartness for every Home . . . comfort for every Person*

So much of the smartness, the hospitality, of your home and the comfort of those that tarry there depends upon chairs. Barto chairs are constructed to be so comfortable that they fairly breathe an invitation to restful enjoyment. Deep, luxurious loungy ones for masculine delight. Graceful beauty to appeal to the most fastidious feminine. All of them so smart that they add a hospitable, decorative note to any room. And so honestly made in every detail that they bring increasing satisfaction with the years.



True Period design. Graceful, beautifully carved legs and rich upholstery.

(Below) Moire boudoir chair. Finely upholstered. Beautifully designed. Smart and Practical. A large variety of colors.





A man's chair. Beautiful red Morocco leather. Smart, comfort, true worth. Many other leather chairs.

The Famous Charles Chair (right) achieves the ultimate in complete comfort. The down back and deep, restful cushion invite luxurious relaxation. Women like it; men, too.



Complete Department for Curtains and Draperies

Write for Catalog A for Upholstered Furniture

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In Paris You Must Have a Lacquer Portrait

This Is Quite a Vogue and Quite New with a Curious Sort of Interest Between the Use of Lacquer and the Use of the Brush in One Portrait



The first lacquer portrait to be shown in New York—a study of Madame Agnès by Dunand



A lacquer portrait of Madame Charlotte by Dunand. The high lights of the hair are very effective

Photographs by Bonney



Madame Louiseboulanger portrayed in lacquer by the greatest French lacquerist, Jean Dunand



Typical Dunand portrait, a decorative study of Madame B, a famous French woman, done in brilliant colors

CARVED OAK GROTESQUES *of the* 15*th and* 16*th* CENTURIES



TAKEN FROM OLD PROVINCIAL FRENCH HOUSES ✦ IN ORIGINAL CONDITION (HEIGHT 3′-4′)

For Fireplaces, Pedestals, Stone table supports, Beamed Ceilings, Balcony and Half-timber Corbeling.

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Early French Furniture

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PLAZA 9595-9596

ANTIQUE
TAPESTRIES
INTERIORS
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of
ART



This Tapestry of the Louis Quatorze period, woven mostly in silk, represents a "Falcon Hunt". Size 10′ high by 12′ 6″ wide.

Member Antique and Decorative Arts League, Inc.



The PLAZA

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Hotels of Distinction

FIFTH AVENUE AT CENTRAL PARK · NEW YORK



The SAVOY-PLAZA

Henry A. Rost
General Manager

OPENS OCTOBER 1927

The private house is being abandoned

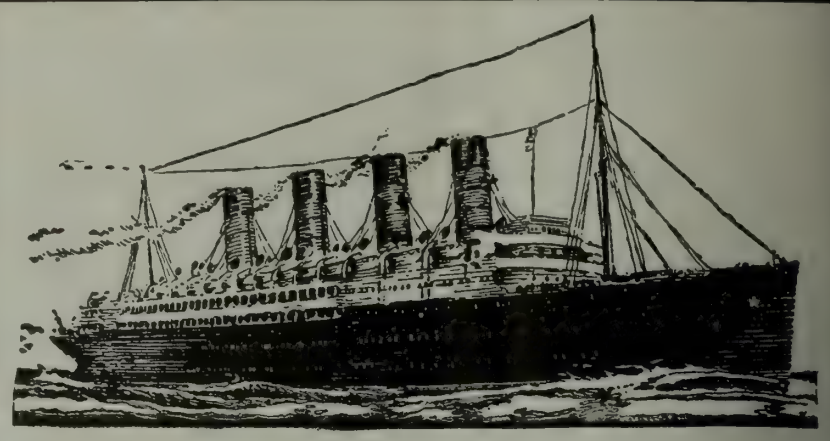
The co-operative apartment, with its greater area of light and street frontage, its convenient service, its more extensive views, its lower initial cost, its lower yearly maintenance, and its investment advantages, has taken permanent precedence.

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9 ROOMS—annual maintenance $3500
— including amortization of mortgage. A few 8-room apartments still available; maintenance from $1880.
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J. E. R. CARPENTER, *Architect;*
DWIGHT P. ROBINSON & CO., INCORPORATED, *Builders;*



Trans-Atlantic Sailings for October

Courtesy of the Frank Tourist Co.

EASTBOUND FROM NEW YORK

Date	*Day*	*Hour*	*Steamer*	DESTINATION: Via
Oct. 1	Sat.	1 p.m.	*Leviathan*	SOUTHAMPTON: Cherbourg
1	Sat.	1 a.m.	*Homeric*	SOUTHAMPTON: Cherbourg
1	Sat.	11.30 a.m.	*Adriatic*	LIVERPOOL: Cobh
1	Sat.	1 a.m.	*Arabic*	ANTWERP: Plymouth, Cherbourg
1	Sat.	1 a.m.	*Minnesota*	LONDON: Boulogne
1	Sat.	noon	*California*	GLASGOW: Londonderry
1	Sat.	12.10 a.m.	*Caronia*	LONDON: Plymouth, Havre
1	Sat.	10 a.m.	*Laconia*	LIVERPOOL: Boston, Cobh
1	Sat.	noon	*Stavangerfjord*	OSLO: Stavanger, Bergen
1	Sat.	11 a.m.	*Stockholm*	GOTHENBURG
1	Sat.	11 a.m.	*Veendam*	ROTTERDAM: Plymouth, Boulogne
1	Sat.	11 a.m.	*Ile de France*	HAVRE: Plymouth
4	Tues.	noon	*Muenchen*	BREMEN: Cobh, Cherbourg
4	Tues.	10 a.m.	*Thuringia*	HAMBURG: Cobh
5	Wed.	Midnight	*Aquitania*	SOUTHAMPTON: Cherbourg
5	Wed.	12.01 a.m.	*Pres. Harding*	BREMEN: Cobh, Ply., Cherbourg
5	Wed.		*Byron*	PIRAEUS: Boston, Patras
6	Thur.	11 a.m.	*La Bourdonnais*	VIGO: Bordeaux
6	Thur.	12.01 a.m.	*New York*	HAMBURG: Cherbourg, Southampton
6	Thur.	noon	*Oscar II*	COPENHAGEN: Oslo
7	Fri.	11 a.m.	*La Savoie*	HAVRE: Direct
8	Sat.	2.30 p.m.	*Roma*	GENOA: Naples
8	Sat.	1 p.m.	*France*	HAVRE: Plymouth
8	Sat.	11 a.m.	*New Amsterdam*	ROTTERDAM: Plymouth, Boulogne
8	Sat.	11 a.m.	*Gripsholm*	GOTHENBURG: Direct
8	Sat.	noon	*Caledonia*	GLASGOW: Londonderry
8	Sat.	12.10 a.m.	*Tuscania*	LONDON: Plymouth, Havre
8	Sat.	11 a.m.	*Carinthia*	LIVERPOOL: Cobh
8	Sat.	1 a.m.	*Pennland*	ANTWERP: Plymouth, Cherbourg
8	Sat.	10 a.m.	*Minnetonka*	LONDON: Cherbourg
8	Sat.	11.30 a.m.	*Celtic*	LIVERPOOL: Boston, Cobh
8	Sat.	1 a.m.	*Olympic*	SOUTHAMPTON: Cherbourg
9	Sun.		*Stuttgart*	BREMEN: Plymouth, Cherbourg
10	Mon.	11 a.m.	*De Grasse*	HAVRE: Direct
11	Tues.	11 a.m.	*M. Washington*	TRIESTE: Bos., Az., Lisb., Nap., Pat.
11	Tues.	noon	*Giuseppe Verde*	GENOA: Naples, Palermo
11	Tues.	noon	*Patria*	MARSEILLES: Az., Lis., Nap., Jef., Beir.
11	Tues.	12.01 a.m.	*Reliance*	HAMBURG: Cherbourg, Southampton
11	Tues.	2 p.m.	*Lituania*	DANZIG: Copenhagen
12	Wed.	10.30 p.m.	*Berengaria*	SOUTHAMPTON: Cherbourg
12	Wed.	12.01 a.m.	*Geo. Washington*	BREMEN: Plymouth, Cherbourg
13	Thur.	12.01 a.m.	*Deutschland*	HAMBURG: Cherbourg, Southampton
13	Thur.	noon	*Hellig Olav*	COPENHAGEN: Oslo
15	Sat.		*Manuel Arnus*	BARCELONA: Cadiz
15	Sat.	1 p.m.	*Paris*	HAVRE: Plymouth
15	Sat.	11 a.m.	*Rotterdam*	ROTTERDAM: Plymouth, Boulogne
15	Sat.		*Bremen*	BREMEN: Cobh, Cherbourg
15	Sat.	noon	*Republic*	BREMEN: Cobh, Plymouth, Cherb.
15	Sat.	10 a.m.	*Samaria*	LIVERPOOL: Boston, Cobh
15	Sat.	12.10 a.m.	*Carmania*	LONDON: Plymouth, Havre
15	Sat.	noon	*Transylvania*	GLASGOW: Londonderry
15	Sat.	3 p.m.	*Minnekahda*	LONDON: Plymouth, Boulogne
15	Sat.	11.30 a.m.	*Lapland*	ANTWERP: Plymouth, Cherbourg
15	Sat.	11.30 a.m.	*Baltic*	LIVERPOOL: Cobh
15	Sat.	12.10 a.m.	*Majestic*	SOUTHAMPTON: Cherbourg
15	Sat.	noon	*C. Biancamano*	GENOA: Gibraltar, Naples
17	Mon.	11 a.m.	*Rochambeau*	HAVRE
17	Mon.	3 p.m.	*Roma*	MARSEILLES: Az., Lis., Mad., Alg., Per.
17	Mon.		*Cristobal Colon*	BILBOA: Coruna, Gigon, Santander
19	Wed.	11 p.m.	*Mauretania*	SOUTHAMPTON: Plymouth, Cherbourg
19	Wed.	12.01 a.m.	*Pres. Roosevelt*	BREMEN: Plymouth, Cherbourg
20	Thur.	10 a.m.	*Cleveland*	HAMBURG: Bost., Cobh., Cherb.
20	Thur.		*Berlin*	BREMEN: Plymouth, Cherbourg
20	Thur.	2.30 p.m.	*Duilio*	GENOA: Naples
22	Sat.	1 p.m.	*Ile de France*	HAVRE: Plymouth
22	Sat.	11 a.m.	*Drottningholm*	GOTHENBURG: Direct
22	Sat.	3 p.m.	*Leviathan*	SOUTHAMPTON: Cherbourg
22	Sat.	11 a.m.	*Scythia*	LIVERPOOL: Cobh
22	Sat.	12.10 a.m.	*Lancastria*	LONDON: Plymouth, Havre
22	Sat.	noon	*Cameronia*	GLASGOW: Londonderry
22	Sat.	11.30 a.m.	*Belgenland*	ANTWERP: Plymouth, Cherbourg
22	Sat.	10 a.m.	*Minnewaska*	LONDON: Cherbourg
22	Sat.	11.30 a.m.	*Cedric*	LIVERPOOL: Boston, Cobh
22	Sat.	1 a.m.	*Homeric*	SOUTHAMPTON: Cherbourg
25	Tues.	noon	*Frederick VIII*	COPENHAGEN: Oslo
25	Tues.	12.01 a.m.	*Resolute*	HAMBURG: Cherbourg, Southampton
25	Tues.	noon	*Bergensfjord*	OSLO: Bergen, Stavanger
26	Wed.	Midnight	*Aquitania*	SOUTHAMPTON: Cherbourg
27	Thur.	12.01 a.m.	*Hamburg*	HAMBURG: Cherbourg, Southampton
27	Thur.	11 a.m.	*Roussillon*	BORDEAUX: Vigo
28	Fri.	11 a.m.	*Pres. Wilson*	TRIESTE: Bos., Lis., Pal., Nap., Pat
29	Sat.	1 a.m.	*Minnesota*	LONDON: Boulogne
29	Sat.	1 a.m.	*Arabic*	ANTWERP: Plymouth, Cherbourg
29	Sat.	11 a.m.	*France*	HAVRE: Plymouth
29	Sat.	11 a.m.	*Dresden*	BREMEN: Plymouth, Cherbourg
29	Sat.	10 a.m.	*Laconia*	LIVERPOOL: Boston, Cobh
29	Sat.	11.30 a.m.	*Adriatic*	LIVERPOOL: Cobh
29	Sat.	12.10 a.m.	*Olympic*	SOUTHAMPTON: Cherbourg
29	Sat.	noon	*Aurania*	GLASGOW: Londonderry
29	Sat.	12.10 a.m.	*Caronia*	LONDON: Plymouth, Havre

TRAVEL DEPARTMENT

ARTS & DECORATION

45 West 45th Street, New York

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ENGLAND · FRANCE · IRELAND · GERMANY

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Luxuriously appointed deluxe steamers with Winter Garden ballrooms and other innovations. Comfortable, commodious accommodations in one-class cabin and improved third-class. A service and cuisine that are world famous. Ocean travel perfected in every detail by 80 years experience in serving the public.

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140 days - Jan. 7, 1928
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Or Local Steamship or Tourist Agents



4 WINTER VOYAGES to the MEDITERRANEAN

GLORIOUS voyages over the sunny, southern route on ships of luxurious comfort—to lands of mystic beauty, eternal romance—winter playgrounds of the world. New delights of cuisine and service await you—every detail of ocean travel perfected to the satisfaction of discriminating passengers.

Special Voyages by the "Roman Splendor" Ships

S. S. "DUILIO", Jan. 7 **S. S. "ROMA", Jan. 28**

Calling at Madeira, Gibraltar, Algiers, Naples and Genoa.

***Special Voyages by* S. S. "COLOMBO", Jan. 2 and Feb. 24**

This popular cabin class steamer of home-like comfort and refinement calls at Casablanca, door of Morocco; Gibraltar, Palermo, Naples and Genoa.

Optional tours of exceptional interest are offered at all ports of call.

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A Canadian Pacific Empress will carry you there. The Empress of Canada . . . Empress of Asia . . . Empress of Russia . . . luxurious floating hotels, the choice of the travelwise! The largest and fastest ships on the Pacific . . . they sail frequently from Vancouver via Victoria. 10 days to Japan . . . then to Shanghai and Hong Kong, the crossroads of the East. And on to Manila . . . a brilliant patchwork of mediaeval moats, monasteries and palaces, of languorous beauty under a tropical sun. But let our fascinating booklets tell you all about it!

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By CUNARD-ANCHOR LINES new oil burners. Rates include hotels, guides, drives, fees.

125 days, $1250 to $3000

Round the World

s s "Caledonia," sailing Jan. 16

8th cruise: 19 days Japan-China, option 17 days India: Palestine and Greece; also includes Havana, Panama Canal, Los Angeles, Hilo, Honolulu, Manila, Java, Burma, Ceylon, Egypt, Italy, the Riviera, Havre (Paris), Glasgow. Europe stop-overs.

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s s "Transylvania," sailing Jan. 25

24th cruise; Spain (Madrid-Cordova-Granada), 15 days Palestine and Egypt; also includes Madeira, Lisbon, Tunis, Carthage, Athens, Constantinople, Italy, the Riviera, Havre (Paris), Glasgow. Europe stop-overs.

4th annual Summer Cruise to Norway and Mediterranean; June 30, 52 days, $600 upward.

FRANK C. CLARK
Times Building New York



Frank's Mediterranean

6th *Annual Cruise De Luxe*

CUNARD S. S. "SCYTHIA"
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Oil-Burners

(Continued from page 130)

gests another point of utmost importance: the prospective buyer of an oil burner would do well to patronize a firm that has been making its machine for five years at least, that has proved its financial integrity and can show a record of satisfactory installations.

Returning to technical considerations, the four principles of combustion create the problem of getting the oil through the machine, breaking it down into a vapor or gas, mixing it with a controlled quantity of air, igniting the mixture and assuring its efficient combustion. The first agency in this chain of processes is the motor. In several leading kinds of machine its functions are, first, to drive the pump that draws the fuel from storage; second, to impel the fuel through meters and strainers into the atomizer; third, to provide pressure by which the vaporized oil is discharged through the nozzle into the combustion-chamber; fourth, to operate the fan that supplies the air required for complete and efficient combustion.

So the motor is of first importance technically; and it, together with the fan, is no less important non-technically, for these two parts largely determine how noisily the whole outfit will operate. No oil burner is absolutely silent; even the company which makes most of this point only asserts that its equipment runs with "the soft purr of a high-priced automobile." So the machine to be sought and bought is the one which, while it operates with the highest efficiency in every other respect, reduces the noise to a reasonable minimum. A small slow-speed motor and a fan so designed as to supply an ample air-supply in a minimum number of revolutions are essential to this.

It is possible to eliminate the fan altogether and to depend on natural draft, instead of forced draft, for air-mixture and suspended air in the combustion chamber. The oil burner industry seems, though, to be working toward a distinct preference for the forced-draft type. After the motor-fan (or motor-compressor) unit, the next most vital part of the machine is the atomizer-mixer-combustion unit.

The layman would do well to ask himself these questions:

Is the machine entirely built, or merely assembled, by its producer? Does it look sturdy and strong? Is it simple in design? Are there but a few moving parts? Are these automatically lubricated? Are they covered so that it's safe for children or pets to play around the burner? Can the whole machine be inspected quickly and easily? Is it entirely outside the furnace? Is its manufacturer reputable and well established? Again, is his service-organization reliable?

Three other phases of the subject should be questioned equally seriously. First, the machine should be automatic throughout; so many fine oil burners have this qualification that any householder should be able to get all other features he wants and this one, too. Second, in virtually all types the control-system is simple enough to enable the prospective buyer to judge for himself whether the burner might flood the basement with unburned oil, or burn excessively, or be subject to some other disaster. Finally, distinct preference should be shown to a machine inspected and aproved by the National Board of Fire Underwriters.

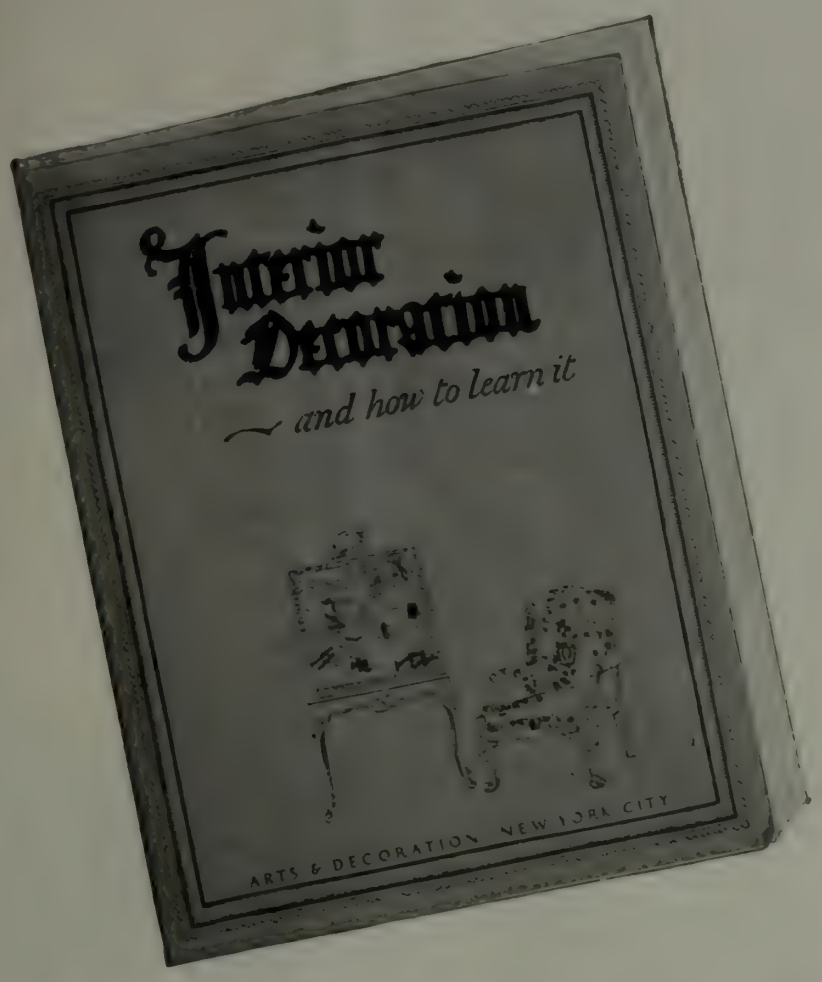
(Editor's Note: *Questions relating to slate, as well as any other building material, method of construction, or household equipment, will be answered by the Building and Equipping Department of* Arts and Decoration, *provided the inquiry is accompanied by stamped addressed envelope.*

Under Cover

(Continued from page 131)

cypress, stone pines and Ilex crenata. No boxwood will grow unless carefully tended and even figs, olives and live oak have to be partially shaded. Where planting has been carefully done and tended, the results are perfectly extraordinary. Oleanders, hibiscus and other of our delicate hot-house plants form great hedges ten to fifteen feet high, quickly choking themselves in their rapid growth. A study of the gardens of Persia and Northern Africa would be valuable, but I do not know that such an one exists. It appeared to me that the introduction of strong dark greens and grey greens would add immensely to the beauty of the gardens and the general landscape. Cypresses, live oaks, ilex, and stone pines, if planted and grown under the conditions which this book suggests would, I feel sure, thrive wonderfully.

In the book "Provincial Houses in Spain", there is an interesting, but all too short, letter press introducing the various divisions: Andalusia, Castile, Catalonia, Mallorca, and the northern Provinces. The greatest stress is laid on the illustrations which consist of measured details, elevations and plans and many beautiful photographs of the buildings. Nothing could be more ideal for our houses in the south than these suggestions. A plan of the house of the Marquis de Viana in Cordoba, with a photograph of one of the patios, is most interesting. The house is a garden, the garden is used as we use a house. Nothing could be more practical and healthful, more enjoyable or more beautiful, than a development of planning along these lines and I hope sincerely that the houses of our Southern Playgrounds may have a strong influence on the houses, both town and country, of our more northern parts, so that we will develop our gardens to make a practical use of them and to live in them.



This booklet describes—

THE most interesting and valuable home reading course ever created—

A COURSE that will give you knowledge that will add vastly to your enjoyment of life, that will save you a great deal of money, and that will equip you to practice a fascinating profession if you so desire.

Why Learn Interior Decoration?

Because it will enrich your life exactly as the study of music and art does, adding greatly to your enjoyment of the beautiful things with which you come into contact day by day in your own home and the homes of your friends.

Because it will save you much money, perhaps thousands of dollars and add vastly to your pleasure, in all the furnishing and decorating you do in your home through the years to come.

Because it will give you the great satisfaction of having absolute knowledge of what is genuine and what is correct in every period and style of furniture and decoration. No matter how accustomed one may be to beautiful things, no matter how fine one's instinct for beauty may be, a knowledge of the principles of Interior Decorating is essential to sound judgment. And there is intense satisfaction in being able to "place" and evaluate a room and its contents at a glance.

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Home Study Course in Interior Decoration

was prepared less than two years ago by a group of the most prominent American architects and decorators; and is conducted under the direction of Harold Donaldson Eberlein and Nancy V. McClelland. It is, therefore, absolutely authoritative and up-to-date, by far the most authoritative, thorough and complete home study Interior Decorating course in existence.

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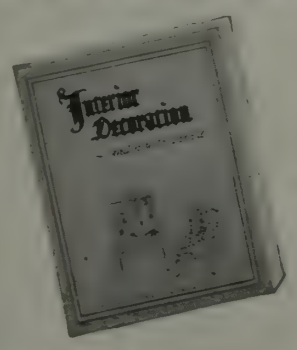
When you complete the Course you will be qualified to practice interior decorating as a profession, if you care to do so. There is no career so satisfactory for the cultivated man or woman, and none which offers greater rewards.

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Extract from one of many Letters in our Files

". . . I thoroughly enjoyed each lesson as it came. All of them were so complete, so interesting, so logical. I feel that the knowledge they impart is far more valuable than that given by many of the required courses in schools and colleges. It seems to me that anyone who will ever have the responsibility of establishing a home should be required to know how to do so economically, comfortably and artistically. What can be more valuable to an individual and a community than personal environment? . . . I liked the examinations too. Many of the questions made the application of the lessons so clear—made sure I had comprehended the facts and not merely memorized. . . ."

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A. & D. Oct., '27

Some Attractive Interior Views of the New Hotel Elysée

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The New Hotel Elysée and Restaurant where a bit of Continental atmosphere is within reach of the discriminating New Yorker, is located at 60 East 54th Street, and is under the personal management of Mr. Max A. Haering. Telephone—Plaza 1066



The private apartments of the Hotel Elysée are designed for those who appreciate a real home. Here one may have an apartment to which one will be proud to bring one's friends—either furnished by the Elysée or to suit the individual taste



If one is a bit early or his luncheon or dinner companion is late, what does it matter so long as one may wait or rest awhile, perhaps in the company of an acquaintance in a foyer and lounge which expresses dignified ease and unobtrusive beauty?



In the private dining room is the beauty, the dignity and the quiet that one likes to associate with one's own home. Here, with no responsibility, it is easy to be the gracious host or hostess at an informal luncheon, a formal dinner, an after-theatre supper party or bridge

Select and kindred spirits know the enchanting French Restaurant, where one dines or lunches quietly or in whatever degree of gaiety may be desired. Here food is prepared with true European perfection and served by a Continental-trained staff which, in a surprisingly short time, learns the preferences of even the occasional patron

A few desirable suites now available

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One Standard of Craftsmanship

THE necessities of a budget may limit choice of texture, but never the beauty or utility of the fabric. There is no discrimination in the creation of beautiful textiles. The modest damask in this collection is created on the same fundamentals of beauty as a pure silk damask, the inspiration of which may be a museum fragment. Whether in silk or cotton, there is only one standard of craftsmanship. As an example of this premise, the accompanying painting shows a window treatment in which is used an inexpensive 18th century striped damask, and this fabric is but one of a wide selection.

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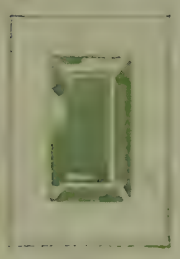


Jewel colors

"What colors," Marmon designers asked themselves, "are most suitable for making an art of painting motor cars? Can you successfully take your color note from a bird or a flower, from a cathedral window or an objet d'art?" ✣ Nothing short of inspiration prompted Marmon to seek out sources where Nature works upon hard surfaces. Experimentation then led into the realm of precious and semi-precious stones, and from these a series of beautiful and appropriate jewel colors has been developed. Not only the harmonies, but the proportionings and stripings, are analogous with those used by Nature itself in gem stones and their matrices ✣ The result is individualized coloring in the soundest of taste ✣

✣ ✣ ✣





The beautiful Muzo emerald from Colombia, famous for its sparkling fire, is one Marmon color source ✣

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SERIES 75 VICTORIA (in Marmon-Valentine Jewel Colors)

A Symphony in Gray and Green—its harmonies directly inspired by the emerald and its matrix, the mica-schist, which shows subdued gray tonings in contrast with the brilliant green of the jewel crystal.

Series 75



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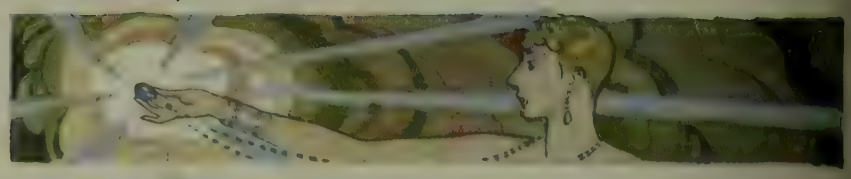
"Portrait of a Lady"—From a painting by A. Roslin

Courtesy of Wildenstein & Co., Inc.

ARTS & DECORATION PUBLISHING CO. INC.,
PUBLISHER — ELTINGE F WARNER
New York - Paris - London

NOVEMBER, 1927

PRICE: 50 CENTS



color inspired by jewels

the precious and semi-precious stones Marmon is following Nature's own lead ✣ from the stripings on the exterior which tend optically to lower the car's sweeping lines, to the last detail of interior appointment, emphasis is laid on the achievement of tastefully beautiful effects ✣



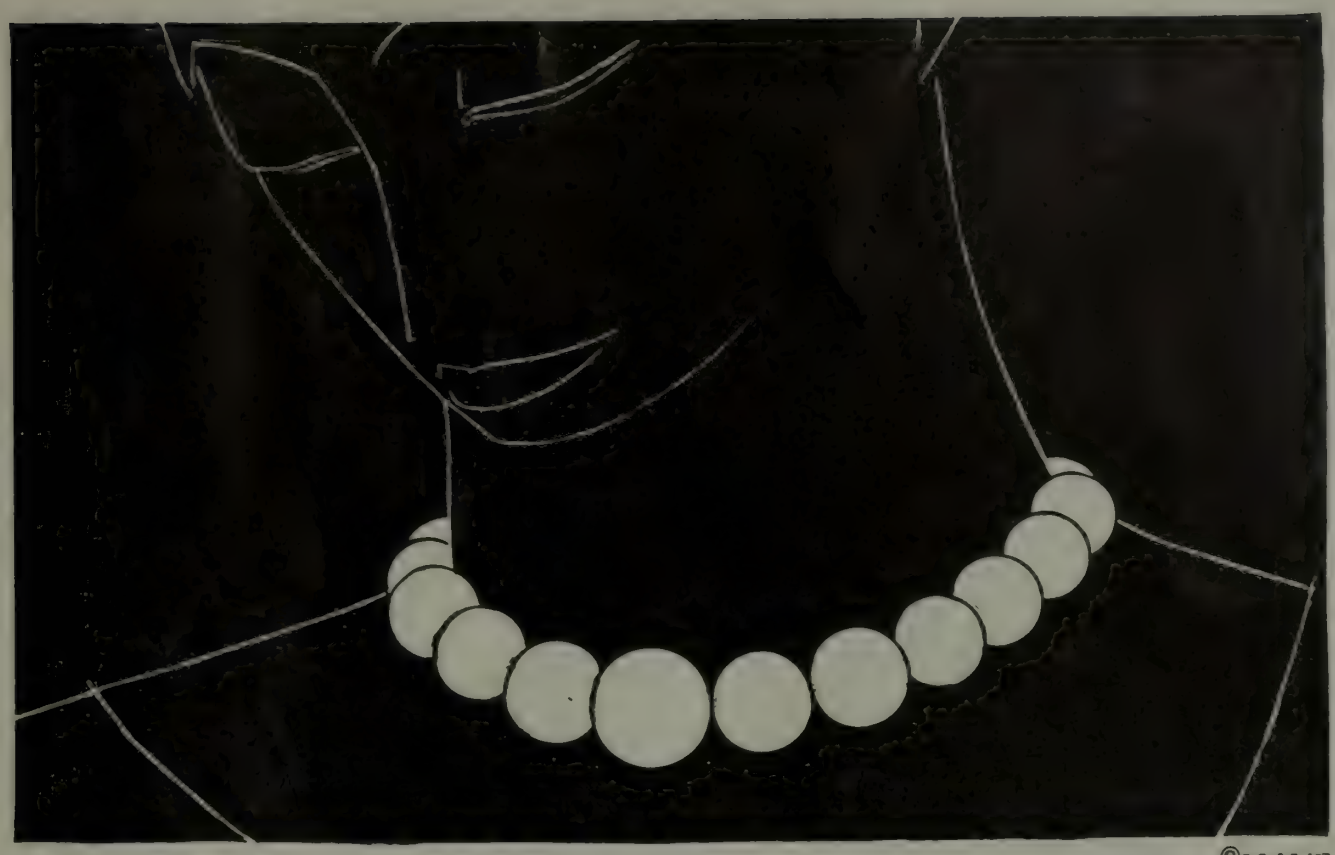
Marmon has again taken the initiative in the creation of characterful color schemes for the motor car by turning for inspiration to jewel stones and their matrices, where luminous brilliancy is combined with more subdued tonings to produce perfect color symphonies ✣ nature's own effects, even when daring, are authentically beautiful; but she does not dip her brush in the same pigments for the wing of a butterfly and a Painted Desert or a gem stone ✣ she adapts color to material ✣ in taking color notes from

✣ ✣ ✣

SERIES 75 Custom-Built Sedan for Seven Passengers on Marmon precision-built chassis. A symphony in Turquoise and Ivory—its harmonies derived directly from the Mexican and Arabian Turquoise and their matrix, with stripings after the Jacynth. Marmon Motor Car Company. Prices, $3195 and upward, f. o. b. Indianapolis.

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Furniture of Extreme Elegance

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New York *Paris*

S & DECORATION, November, 1927. Published every month. Volume XXVIII, Number 1. Publication office, 578 Madison Avenue, New York City. Subscription price, $6.00 a ; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscriptions, $1.00 additional for postage; Canadian subscription, 50 cents additional. Entered as second-s matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1927, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.



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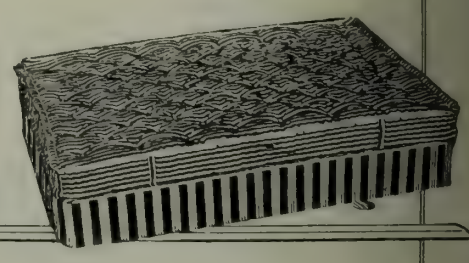
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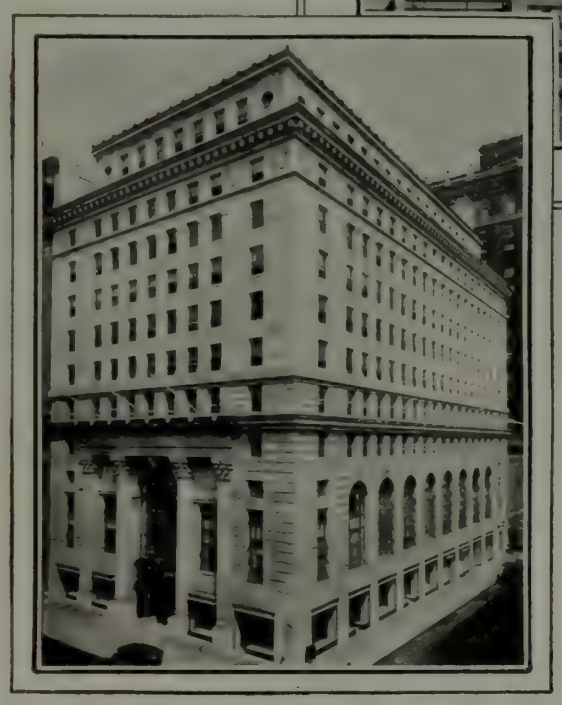




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that explain the swing to Indiana Limestone as given by leading authorities

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Unusual Furniture Makes Interesting Interiors

NEW FURNITURE *for* NEW ROOMS

October sees many changes of abode. Many houses and apartments are to be furnished newly throughout—many will require new pieces to complete interiors.

In either case Altman's Department of Furniture is full of ideas for unusual and distinguished selections in complete suites, or in the odd, incidental pieces that make really interesting interiors.

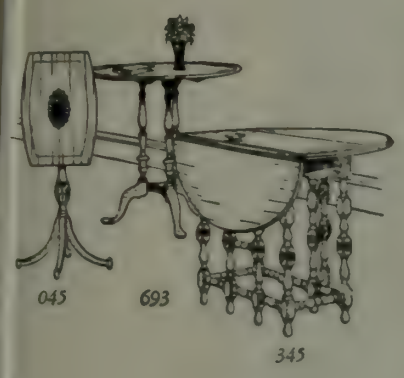
Any one moving into a new house or apartment will be interested in the attractive magazine, "FURNISHING THE HOME," *published by the Department of Furniture, and mailed on request*

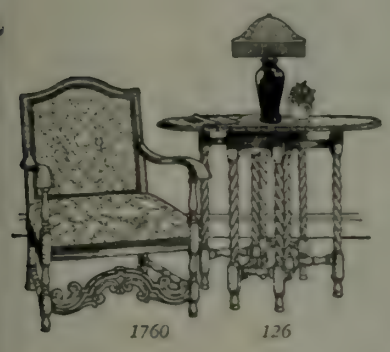
FURNITURE—SEVENTH FLOOR

What to give for Christmas?

During the coming weeks, whenever this recurring question of Christmas giving comes up, consider a few appropriate pieces of Kittinger Furniture. No gift could be more appropriate than one which brightens and beautifies the home. No other gift will bring so much enjoyment to year 'round living.

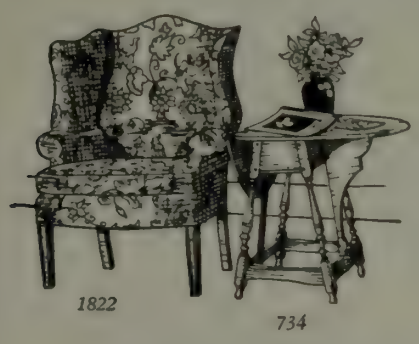


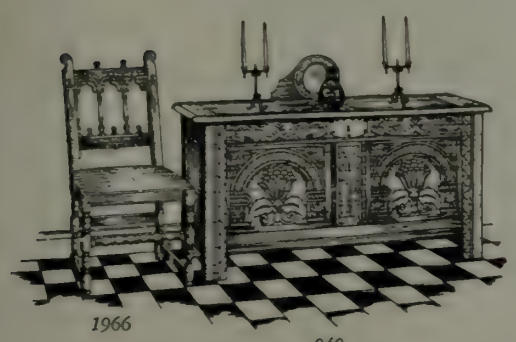




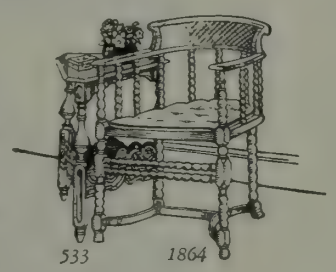


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Pictured above are occasional pieces from a wide selection of Kittinger reproductions of period designs . . . a colorful, reposeful Wing Chair of pleasing and original design . . . a Tudor Stand, reproduced from a museum piece, that makes an ideal end table . . . a walnut Bookcase with hand-painted floral decorations, whose narrow width accommodates it to the smallest wall space . . . a Florentine Pedestal Table of the 17th Century to grace the living-room or library . . . these and many other occasional pieces afford you the opportunity to select the *ideal* Christmas gift.



Gifts such as these follow the modern trend in household decoration. Beautiful—suitable—livable—reproducing the finest period styles in designs adapted to the needs of today—in Solid Walnut and Solid Mahogany—they may be obtained at prices far lower than you would pay for custom made reproductions.

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The Spirit of Christmas— and Your Home

The Christmas Gift Issue of ARTS & DECORATION *(out November 22d, 1927) will display a wealth of gifts to bring life-long joy to the recipient and the happiest reactions to the giver.*

NO matter how completely furnished your home or another's seems to be, remember a place can always be found for a work of art. And in the field of art is embraced all the beautiful and marvellous achievements in the realm of both the fine and the industrial arts.

The advertising pages in the Christmas Gift Number of *Arts and Decoration*—out November 22—will afford you one of the rarest opportunities—and one that is available nowhere else. Thru the pages of this beautiful issue you can make a leisurely and comfortable tour at your own convenience, day or night, whether it be clear or stormy, and make your selection of gifts from among the most beautiful and meritorious productions in the whole field of interior decorative arts and the fine arts as well.

The work of Europe's old as well as her modern creators of design and the marvellous work of our own designers will be spread before you in these pages.

If your preference decides on an article to cost as little as $5.00, or as much as $5,000.00, or anywhere in between these figures, here you will find the object to fulfil your Christmas needs.

The Christmas Gift Issue will be a Guide de Luxe to the best and most beautiful objects for gift purposes as well as for furnishing your own home. It will save you a vast amount of time and annoyance in selecting the most acceptable and appropriate gifts for Christmas. You know whether it is worth 50 cents to you to be able to accomplish in half an hour what might otherwise consume one or more mornings or afternoons.

Gifts selected from our Christmas Gift Issue are your insurance against deciding upon something which will neither please the recipient, nor reflect creditably upon your own good taste and judgment.

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in furniture, as reflected in the smart basement lounge of this fashionable home

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Illustrated above is Ficks Suite 4007, upholstered in a combination of gay cretonne and hand-decorated blue and red leathers.

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(Reg. U. S. Patent Office Patents Pending)
In rich Duco colors with decorative stripe and initials in gold.
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From the Smart Shops

Under the Direction of ELIZABETH LOUNSBERY

As the arrangement of the house, in creating our home environment, becomes so direct an expression of a personal viewpoint, how carefully should we consider the smaller furnishings that go to make or mar the setting. Take the matter of lamps, an important feature of every room and so indispensable to comfort. In these, three elements enter into their design; the light, its shade and its support. These are interrelated in that the support should be and appear adequate for its use and harmonize both in size and shape with the shade. For example, the height of the lamp and the flare of the shade should be in keeping with the space that is to be lighted, tall lamps with broad flaring shades being placed where a wide



Reproduction of a Louis XVI satinwood kidney-shaped desk with painted flower motifs. Courtesy of the Classic Furniture Shop

circle of light is required and low lamps with closer fitting shades, used for smaller areas.

In the lamps and shades of The Maibrunn Co., every consideration is observed both in the type of base used and in their carefully executed shades. As a notable example, the one illustrated, which comes in green, yellow or rose with a flower finial, is especially suitable for the boudoir to place beside a chaise longue.

Another unusual type shows an Italian green and yellow pottery base, urn-shaped, yet flattened to fit a narrow space, with a large gold taffeta shade edged in red to correspond, in which the widest part measures but seven and a half inches. This is especially desirable for a narrow shelf or table although it has the semblance of an average sized reading lamp.

Lamps with translucent bases of Rousseau glass in cameo effects with figures on a wax-like surface and others of French crystal in solid toned green and amber are included in the newer importations. Among these a slender torch-like base of red crystal, mounted in French bronze, with a red taffeta shade covered in black georgette and gold trimmed, shows the influence of the Empire. Other bases combine French bronze with red, black or natural and black marble. Shades either tailored in finish or trimmed with silk flowers or



Green pottery lamp 24″, with 14″ shade in orchid over green georgette trimmed with chiffon flowers. Courtesy of the Maibrunn Co.

French edgings, likewise shields, are made to correspond with any decorative treatment. Chinese shawl shades, also so essential for carved jade and quartz bases.

For the daintily appointed bedroom the Classic Furniture Shop offers an unusually attractive selection of the lighter painted furniture which lends so charming and feminine a touch to this use. Included in the complete furnishings are pieces carried out on XVIIIth century Venetian lines, with polychrome finish and flower decoration, that consist of a bed, a four piece vanity table, chifforobe,



Bedroom armchair in green flowered glazed chintz; antique ivory finish lamp, blue parchment shade; 14″ rose taffeta cushion and all hand-tufted wool rug. Courtesy of Hale's

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Spanish Renaissance Velvet

IT SEEMS but natural that the decorator should seek in the magnificence that once was Spain's for decorative motifs for the homes of the new world. Wealth, power, glory, Spain knew all, and each factor had its influence on the arts. The Moorish domination provided the glorious colors; the ascendency of the Catholic Kings, the Renaissance of Christian Art. Both influences will be found in the group of fabrics which comprise the Spanish section of this collection. The figured velvet 22456 and the plain velvet 18827 are two examples.

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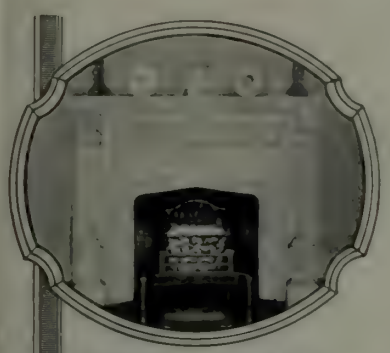
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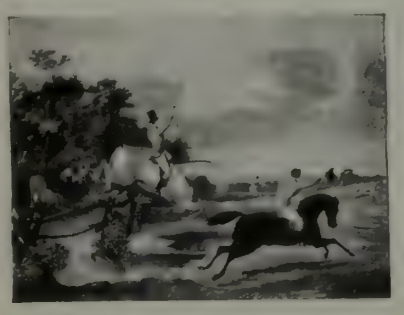
DECORATORS should inspect our comprehensive Collection of fine Lamps, beautifully designed, and made of Italian Pottery, French Crystal, Bronze and Crystal, and Crystal Paste. Our stock affords a wide choice of shade materials—taffetas, silk, brocades and imported hand-made trimmings. Retail customers with cards from their decorators or dealers are cordially invited to inspect our collection.

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bench and chair. Similar in type but of Louis XVI decoration is the furniture with an antique ivory finish, dull gold and blue stripings and flower motives.

There are also drapery silk and wall hangings, Venetian secretaries, gay in their flower paintings, sewing tables, tea tables with removable trays, coffee stands, magazine or music racks and nests of small tables. Among other occasional pieces, a reproduction of a Spanish carved walnut cabinet and a pair of Early American chests of drawers, copied from the originals in the Metropolitan Museum are of outstanding interest. Satinwood furniture is also made by this firm in period designs.



Double crystal fixture with Dresden flowers; girandole, 22" high, crystal with amber glass fruits; boudoir lamp, crystal with Dresden figure. Courtesy of The Charles J. Weinstein Co.

With the advent of cold weather the equipment for the bed takes on a special interest, such as may be seen at Hale's. Here not only may the bed itself be found in metal so finished as to be adapted to any period decoration, with the finest quality of mattresses and pillows, but everything for the adult's or child's bedroom comfort is to be had.

Beautiful in color are the softest of lambs' wool comfortables covered in silk or satin, hand or machine quilted, with scalloped or corded edges, monogrammed. Blankets of the finest wool and those of a Canadian loose basket weave, satin-bound, suitable as couch throws, also tempt one. For similar use blankets of rayon and wool woven in plaids are pleasingly colorful and provide just the required warmth without weight. There are also fascinating silk and lace blanket covers which have become an indispensable item of the completely appointed house and the most adorable cushions for the chaise longue, such as that illustrated, in rose taffeta with two toned pink ruffles and others in pink, blue or orchid marabou.

Bedspreads of colored mohair so durable and easily laundered—some with machine crewel embroidery, some with self dots or contrasting stripes, have much to recommend them. Also the hand-loomed bedspreads. Bedroom overstuffed chairs and couches, dressing tables and lamps offer further choice, likewise the hand tufted wool rugs, in delicate bedroom colorings, in a variety of patterns. Daybeds, also, are a specialty of this firm with a type without a head or footboard as a new feature. For the nursery there are complete furnishings in painted metal with all the accessories for a child's requirements.

At the new showrooms of the Charles J. Weinstein Co., against an effective background of dull gold stucco walls, sparkle a myriad of crystal drops in every type of lighting fixture that lends itself to this treatment. Here are great spreading chandeliers, some now mounted with wrought iron, intended for the theatre, ball-room or church, with side lights to match. Boudoir lamps, all crystal or combined with Dresden figures or flowers; mantel, floor and table lights, girandoles with colored drops and a room devoted to carved rose quartz and jade bases and crystal and jewel trees.



Yellow and black decorated tôle tray, 21" x 28"; fluted tôle ivy basket, cream with gold festoons and marbleized base; green Chinese stone elephant book-ends. Courtesy of Valda

Dresden figures to be mounted for lamps, too, form an important collection together with clock and mantel sets while other interesting items among the importations are the mahogany and walnut cellarette, writing and powder tables, with disappearing glass tops—a distinct novelty. Loose crystals, chains, prisms and pendalogues of all colors together with separate crystal chandelier parts, constitute another department.

Those in search of French peasant furniture with its simple charm that furniture made of fruit wood reflects will find a unique

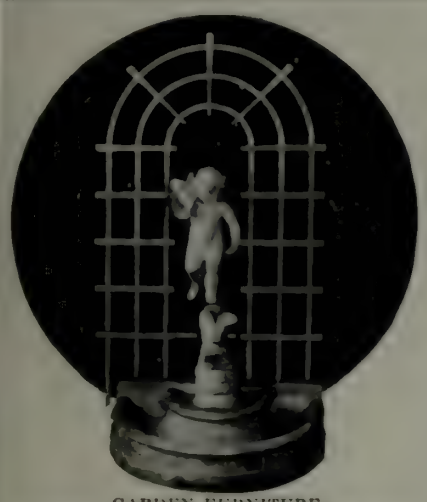

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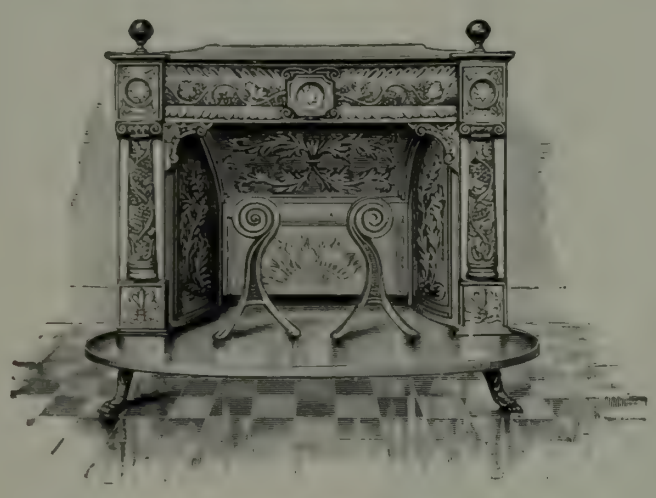
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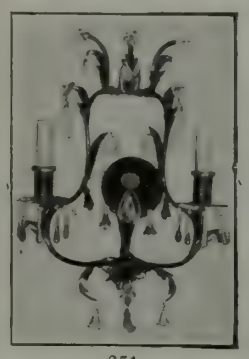
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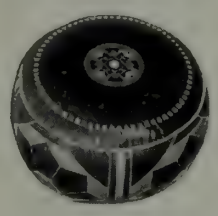


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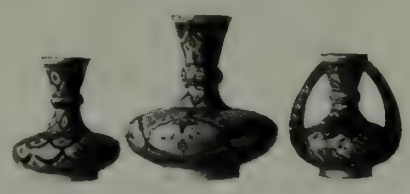
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ANTIQUES—DECORATIONS

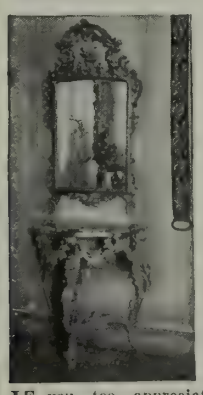


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collection at the Valda shop, interspersed with the more unusual Directoire and Empire pieces. While the shop is primarily devoted to decoration in all its many phases, attractive gifts have been given a conspicuous place. Distinctive bits that lend themselves, such as Mexican glass, as flower holders or ivy brackets; boxes of unique decoration, tôle lamps—one especially graceful in its outline of a slender cream and gold painted urn with shade to harmonize, typically Directoire, and screens done in wall papers or in silver paper with a colorful modernistic hand-painted decoration—all go to create a veritable treasure box of tasteful accessories.

The making of needlepoint has become so popular a diversion even for the socially busy woman and offers such a wide range of possibilities in appropriate and beautiful furniture coverings, it is not remarkable that an entire business has been successfully devoted to this work alone, as is demonstrated in the shop of Lucie Newman. Here, may not only be obtained authentic copies of museum pieces, throughout the world, exclusive in pattern and accurate in detail, but special designs to correspond with



Green lacquer kidney-shaped dressing table fitted with compartments and mirror. Other decorations obtainable. Courtesy of The Galleon

any desired decoration can be executed. These may be either obtained overlaid and ready to be worked, with the proper French wools and silks supplied or they can be bought already embroidered, such as the screen illustrated.

The problem of a suitable mounting is also solved here, for Mrs. Newman supplies the desired piece in any size or type to meet the demand of her client. For the woman who is looking for an appropriate Chippendale or Queen Anne frame, such as in a bench, stool, or chair, which can be covered with a treasured piece of needlework she had embroidered, here it may be found, and made in just the size to fit her embroidery. As Mrs. Newman also undertakes the upholstery work and mounting, the usual difficulties of obtaining just the right piece to mount an embroidery is eliminated in this way.



Queen Anne fire screen with walnut frame and fine needlepoint copied from authentic originals. Courtesy of Lucie Newman

Among the many pieces shown there are those for the varied uses of screens, chair seats and backs, foot stools with the Queen Anne or Hungarian stitch; bell pulls, low fireside benches and higher benches of all kinds; cushion tops and box coverings; needlepoint portfolios and purses and bedroom slippers or mules in overlaid flower motifs or the Bardelli stitch. Mrs. Newman will then mount the finished needlepoint for her client who does her own embroidery, in any colored leather and with gold or silver heels, at a reasonable cost.

With all the significance of color and hidden treasures that the name of The Galleon shop implies, its fund of lovely things comes as a realization rather than as a surprise, for here are found interesting things from all parts of the world. Among the fine old pieces of furniture from England a pair of mahogany globe stands, minus their globes and fitted with copper basins as plant or ivy holders are a unique adaptation. Rare pieces of pewter, Sheffield and English glass as well, are to be had, likewise Venetian glass, Austrian pottery and, from our own shores, interesting old chests and cupboards. Painted furniture and reproductions also form a part of the general interior decoration work that is carried out by this shop. The dressing table illustrated is an example of the unique designs with painted decoration that may be ordered in any desired color. There is also a fine collection of desirable small tables.

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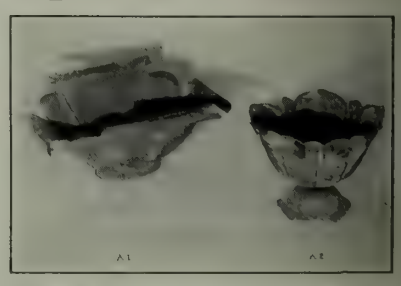
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THIS pattern is reproduced from an old design. Finished in old gilt. Oval opening 3⅜ x 4⅜"—4¾ x 5¾" outside measure. Price $4.00—fitted with silhouette $4.50.

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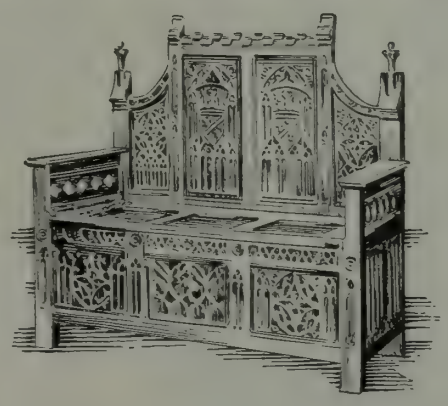
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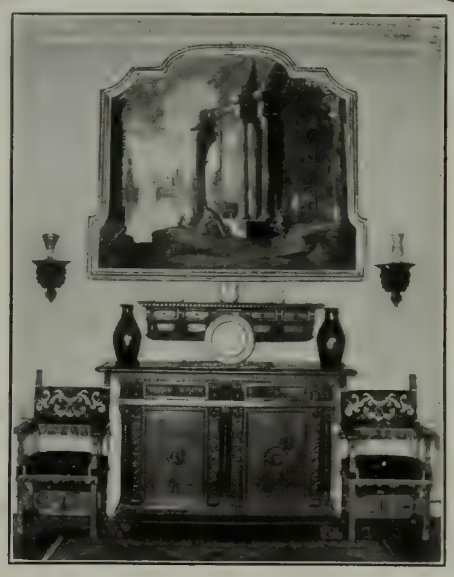
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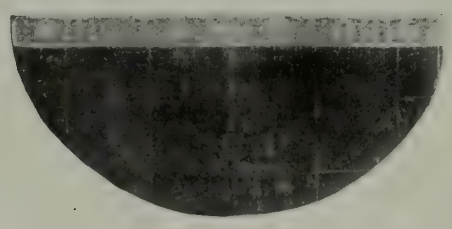
ITALIAN ANTIQVES



FLANKED by two 17th Century Italian walnut chairs upholstered in red velvet, the 16th Century Credenza is displayed beneath a panel of unusual interest and associations. Dating from the 18th Century and credited to the famous artist Martinelli, the panel, prior to its entry into this country, hung in the palace of the Duc de Montpensier at Bologna. This panel is one of a set of four, all executed in tempera.

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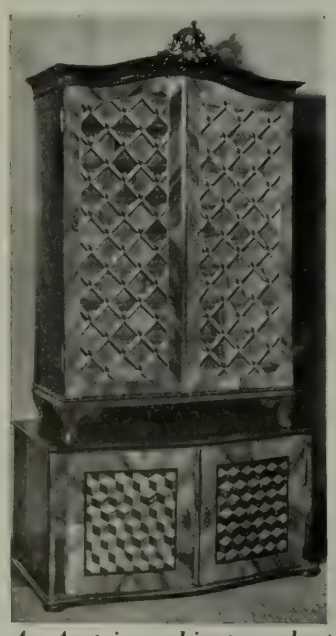
By ARTHUR H. TORREY



A gayly colored set of Persian tiles made for a lunette over a doorway. Courtesy of P. Jackson Higgs

SOMETHING unusually fine for the gay decoration of a patio, for one thing, is to be seen at P. Jackson Higgs's where there is an admirable collection of both 16th and 17th Century Persian tiles from the summer palace of the Shah Abbas, that great patron of the arts in one of Persia's most glorious periods. All the tiles are glazed and abound in such vivid shades as cobalt blue, canary yellow, apple green and turquoise mingled with colors as quiet and delicate as café au lait. The tiles form sets that are complete pictures, like the one illustrated above, in the shape of long plaques, —or lunettes to fit over doorways. The complete pictures portray the life and habits of the times in hunting scenes, garden scenes and sports.

Four especially important sets are a 16th Century one with a blue background, two with the rare café au lait background and a small one of mosaic tile that was once over the entrance to the harem.



An Austrian cabinet on chest from the Archduke Ferdinand's collection. Courtesy of Thonet Bros.

The unusual inlaid cabinet on a chest pictured here from Thonet Bros. is an interesting example of fine Austrian cabinetwork of the 18th Century. The handling of the decoration in these pieces is quite different from any other style in that all the emphasis is placed on the diamond patterned inlay and



An unusually fine Adam pine cabinet at Schmitt Bros.

the framework is completely subordinated so as not to complicate the design of the whole.

The combination of mahogany and satinwood gives pleasing variety of color and there is just enough elaboration in the nicely curved feet and the cresting. These pieces came from Castle Klessheim, where the Archduke Ferdinand who was assassinated at Serajevo, housed his fine collection of antiques.

The Adam pine cabinet at Schmitt Bros. which is shown here is one of the most attractive pieces of its kind that has been seen in New York for some time. Its modest dimensions give it a particular appeal in these days of small rooms and it speaks for itself as to its good proportions and the restrained use of carved decoration which is made up of cleanly cut classical details that come out so sharply in pine under the hand of an expert craftsman.

Among the many excellent

THE ANTIQUE GALLERIES

specimens of old silk and paper wall coverings from France that Isabella Barclay acquired on her trip from the North Sea to Marseilles last summer, are three painted silk panels and a paper screen shown here in the illustration of a corner of a room.



Three 18th Century painted silk panels and a paper screen from France arranged with French furniture. Courtesy of Isabella Barclay



An Italian wrought iron candleholder at Pacciarella's

The panels are purely Chinese in the technique of the drawing and in the colors. They have grey backgrounds and the scenes are done in tones of pink, green and tan accented by shades of considerable strength and body. They are 18th Century pieces and came from a château near Arles.

The three-leaf paper screen is a Louis XVI specimen, with a powder blue background, and the design brought out by the use of tans and pinks in prominent elements such as the caryatides.

The graceful 18th Century wrought-iron candleholder illustrated here, is a good example of the kind of Italian wrought-iron pieces that can be found in the collection at Pacciarella's. This holder is about six feet tall and stands in a wooden gilded base. It was originally used on an altar and presents a gay sight when lighted by all the candles that can be fixed on its many spikes. The piece is entirely gilded and silvered so that it is appropriate now as a lighting fixture in a proper period entrance hall. Pieces of this kind are often fitted with electric bulbs now; but candles, of course, give the more charming effect. Other wrought-iron pieces in the collection are smaller candleholders, chandeliers, sprigs of flowers and more pretentious pieces such as a balcony and a pair of Sicilian gates of unusual design.

A painted front panel, depicting an uninhabited panoramic view of the Piazza della Signoria in Florence, makes an unusually amusing and striking piece of the 16th Century Spanish walnut chest pictured here from Guidotti's. It is very colorful in its tans, browns, yellows and greys with bright accents in the buildings and the blue sky with white clouds. A large red and orange fleur-de-lis decorates the top, and the ovolo moulding on the edge of the top is done in dull gold. The explanation of an Italian scene on a chest of Spanish design is that the piece belonged at one time to Count Alvarez of Toledo who had a villa north of Venice from whence this chest came.

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An unusual painted Spanish chest at Guidotti's

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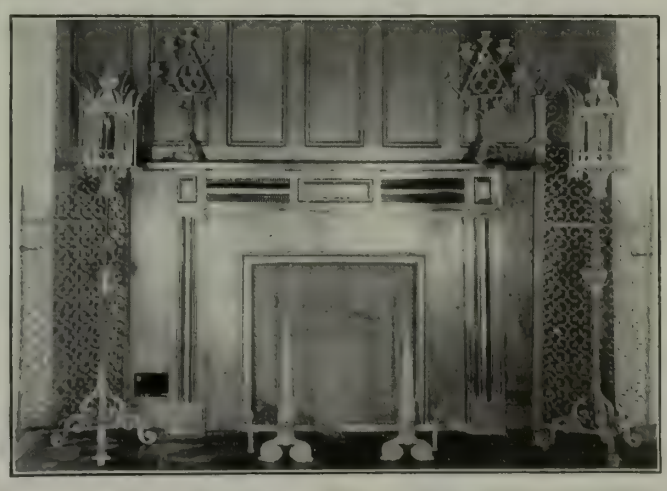
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its resulting beauty and fine quality when applied to rare materials it would be hard to match a magnificent six-foot-high teakwood and spinach colored jade screen at Yamanaka's. The finest side shows forty landscape scenes, in which the elements of the design are raised about an eighth of an inch from the background and the back of each panel has a floral design in shallow outline; but against the light the clarity of the reliefs on the front are not affected by the designs on the back. A touch of thoroughness is shown in the feet which are finished off by brass casings delicately engraved on all four sides with a continuation of the design on the uprights. A work of this quality was of course a gift to an emperor, Chien Lung in this case.



A jade and teakwood screen presented by a nobleman to Emperor Chien Lung. Courtesy of Yamanaka's

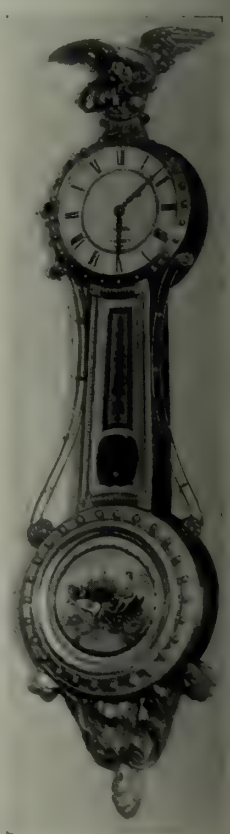
There is a particularly fine silver-gilt Monteith bowl at Freeman's of London that has the mark of Samuel Witford of London and the date mark of 1823. The illustration shows the rich design of the decoration and the excellence of the chasing. This piece is unusual for its removable shaped rim that allows a straight rim when it is deemed more useful. For present-day purposes the bowl makes a stunning table centrepiece but its original use was for hot punch. The irregular rim was designed to hold glasses for convenience, as well as to keep them at a temperature to hold the punch without breaking.



A silver gilt Monteith bowl at Freeman's of London

One of the finest girandole wall clocks in the banjo style that one is liable to see is on view at Charles Woolsey Lyon's. It is its own best advocate as to its high decorative quality and its excellent condition and the maker's marks on it show it was made by Lemuel Curtis of Concord, Mass., between 1810 and 1818. The case is of mahogany, but pine was used for the front which is entirely gilded. Both of the round glasses are of the convex bull's-eye type instead of one flat one, as is often the case. The long glass panel and the lower bull's-eye are painted on the back with exquisite care with the free use of gilt which is typical of the high quality of workmanship that was put into the piece.

Next month this section will be arranged with Christmas time in mind. The appropriateness of antiques for Christmas gifts will be demonstrated here by word and illustration. It may not have occurred to many how well antiques solve the situation that yearly confronts us, filling the bill for something really unique and permanent.



A fine American girandole clock at Charles Woolsey Lyon's

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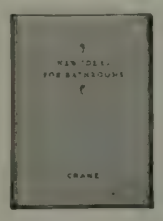


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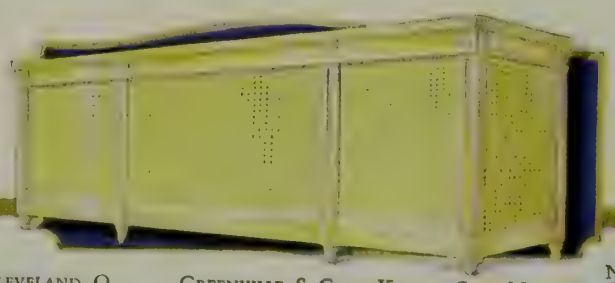
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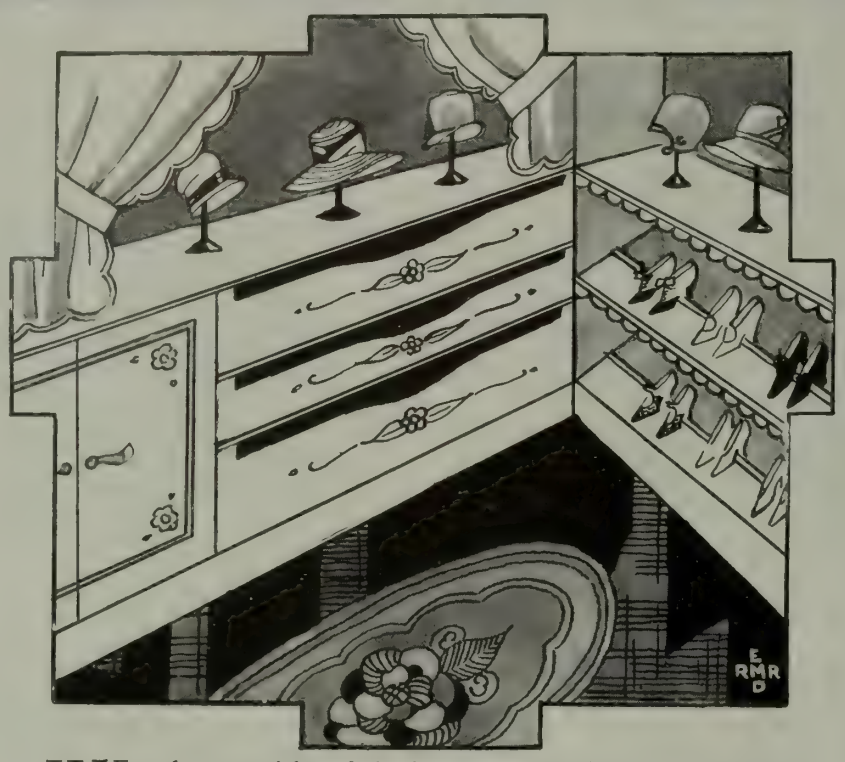
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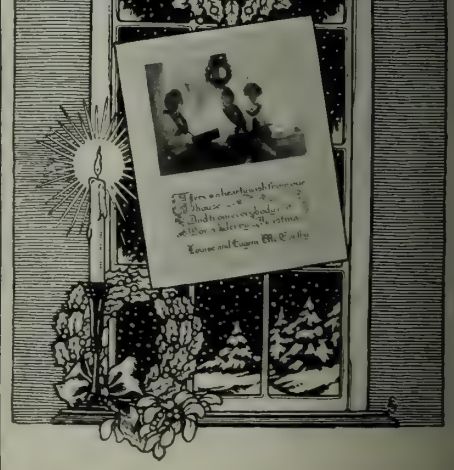
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NOVEMBER, 1927

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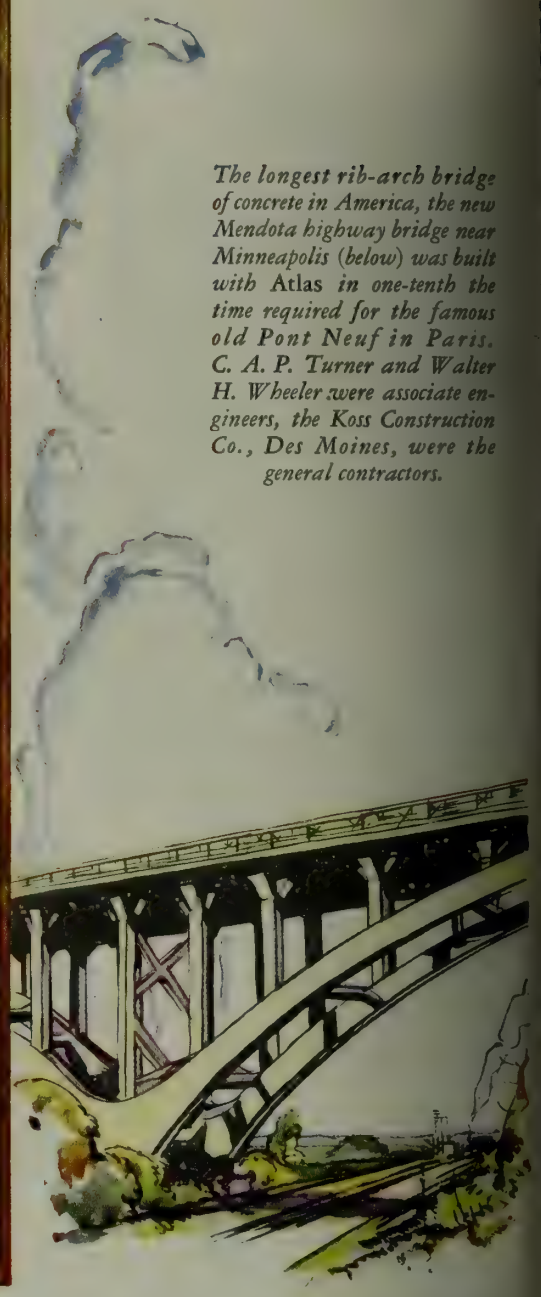
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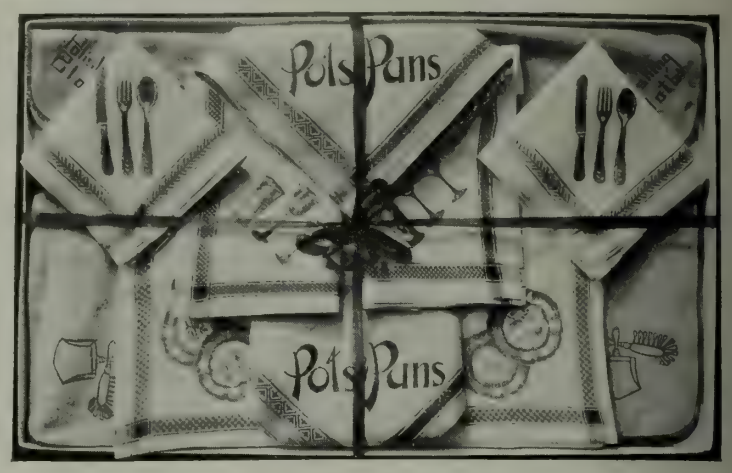
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The Elegant Charm of the Eighteenth Century



Photo by Mattie Edwards Hewitt

This secretary which stood in a corner of a lovely room in "Vizcaya", the former Miami home of Henry James Deering, Esq., is typical of the furniture of the period. Such a piece fits in beautifully with French furniture and this type of decoration; and adds its own light and delicate touch to such an ensemble

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXVIII *November, 1927* NUMBER 1

The Painted Furniture of Italy

The Gay and Colorful Pieces of Venice and Florence Have a Never Fading Charm and Possess a Decorative Value Which Makes Them Suitable to Almost Any Environment: Seventh in the Series of "Antiques as Decoration"

By HAROLD DONALDSON EBERLEIN

THE familiar phrase "a thing of beauty, and a joy forever" might very fittingly be employed in describing the painted furniture of Italy. Nearly all of it is endowed with a peculiarly universal appeal that seems to lift it above the limits of time and place and give it a responsive, sympathetic quality that enables it to enter kindly into almost any sort of environment.

The art of furniture painting was continuously practised in Italy from the thirteenth century down to the early years of the nineteenth, and there is not a phase of its development lacking the inherent freshness that gives it its perennial value in decoration. Fourteenth century painted *cassoni* and eighteenth century painted settees alike can hold their own in modern furnishing compositions and irradiate the same enduring charm that has been theirs from the day they were first fashioned. They possess those properties of dignity, blithesomeness and geniality that, like the cosmopolitan courtesy of a well bred person, not only set them at ease in any company but also elicit friendly acceptance and ready agreement, without injury to the sensibilities of factors of other origin.



In this beautiful room in a house in Chestnut Hill, Philadelphia, are some rare pieces of eighteenth century Venetian furniture, painted a soft yellow, with polychrome flower decorations. Willing, Sims & Talbutt, Architects

Two things must be kept in mind respecting Italian painted furniture—the innate Italian love of colour which has prompted Italians in all ages to make the most of its manifold resources and has given a vivid human quality and warmth to all their handiwork and, second, that the Italian craftsmen and cabinetmakers many and many a time were handicapped by the lack of the fine cabinet woods and lack of the unfailingly wealthy clientele enjoyed by their fellow artisans in other countries. Under the circumstances, they had to make the best of the conditions they were confronted with, and paint, in the form of polychrome decoration, was the most efficacious agency for disguising their limitations and converting them into positive assets. This necessity for producing effect from small resources was more particularly characteristic of the eighteenth century and the early years of the nineteenth than of previous periods; during the Renaissance and the Baroque age polychrome decoration was often used of deliberate preference when fine wood could easily have been obtained and when there were plenty of wealthy clients ready to encourage craftsmen with lavish patronage. Much of the painted furniture of these earlier periods, indeed, embodied the utmost skill of the best contemporary artists. There was no motive of economy in its execution and it was often far more expensive than the carved or inlaid furniture of the same date. As for the later painted furniture, although motives of economy and scarcity of fine cabinet woods may have exerted an influence to a very appreciable extent, nevertheless a great deal of it was produced from sheer delight in colour and gayety when neither materials nor expense had to be seriously considered.

Vasari tells us that "it was the custom of the people in the thirteenth and fourteenth centuries to have in their chambers great wooden chests of various forms, and everyone used to have them painted with stories from the myths of Ovid and other poets, or hunting scenes or jousts, or tales of love according to the taste of each one." To this description of the *cassoni* or chests he adds, "and in the same way were painted the beds and chairs and other furniture of the rooms."

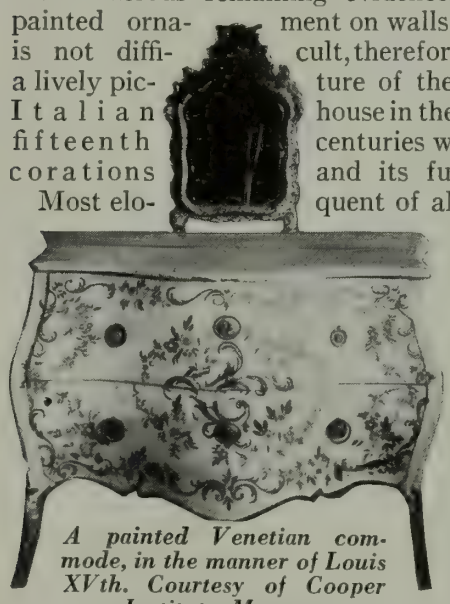
This statement from Vasari refers particularly to the furniture of houses in Florence and other parts of Tuscany, but we have plenty of testimony from other sources to assure us of the prevalence of painted furniture elsewhere in Italy as well. The Sienese, we know, were especially partial to gorgeousness in decoration, and the Venetians, as may well be imagined, were in no wise behind the Sienese in this respect. Furthermore, aside from the pieces of movable furniture with lavish painted decoration, there were oftentimes the painted decorations of walls and ceilings. For example, a passage in Dante's



A fifteenth century cassone, with polychrome and gilt decoration on pastiglia ground. Pastiglia is a thick, creamy mixture of gesso which dries and hardens rapidly and which is used to build up relief in this type of decoration. Courtesy of the Victoria and Albert Museum, South Kensington

Vita Nuova alludes to a room with a picture running round the walls, so that this manner of mural ornament was certainly known and practised by the end of the thirteenth century. The Florentine, Frescobaldi, after supping in a Venetian house on an August evening in 1384, records that the place "seemed all of gold; there were many chambers which were simply one mass of gold and ultramarine." Boccaccio, too, makes frequent mention of rooms adorned with frescoes. Besides, not to multiply literary witness, there are numerous remaining evidences of the early painted ornament on walls and ceilings. It is not difficult, therefore, to reconstruct a lively picture of the interior of an Italian house in the fourteenth and fifteenth centuries with its fixed decorations and its furniture.

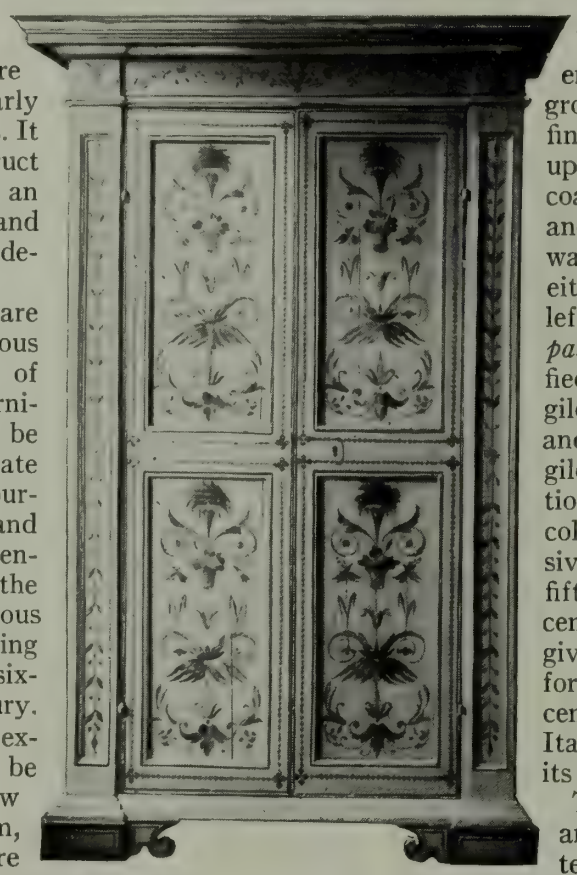
Most eloquent of all, however, are the various articles of painted furniture still to be found that date from the fourteenth and fifteenth centuries, and the more numerous pieces dating from the sixteenth century.



A painted Venetian commode, in the manner of Louis XVth. Courtesy of Cooper Institute Museum

An admirable example of old Italian painted decoration may be seen in one *cassone* of the fourteenth century now preserved in the Victoria and Albert Museum, South Kensington. The lid, sides and corners are bound with iron bands, and the panels composed of alternating subjects are painted in a simple scheme in which white, blue and red predominate. Of entirely different character, but by no means less fascinating, is the early fifteenth century *cassone* with multicoloured *millefiori* decoration reminiscent of *millefiori* tapestry design. It was probably made as a marriage chest with the initials of the bride and groom respectively on the two elongated shield-shaped panels near the ends of the front. The foliage and little flowers which fill all the rest of the front panel are painted in a variety of colours on a dark ground. Of altogether different conception, again, is the early fifteenth century *cassone* the subject of which is a marriage procession painted in brilliant colours on a gold ground. Some of the gold and also some of the colour work on this chest, as was often the case, are in low relief on a *pastiglia* base, a device which added brilliancy and life to the composition.

This seventeenth century painted armadio or wardrobe has polychrome arabesque decorations in the panels



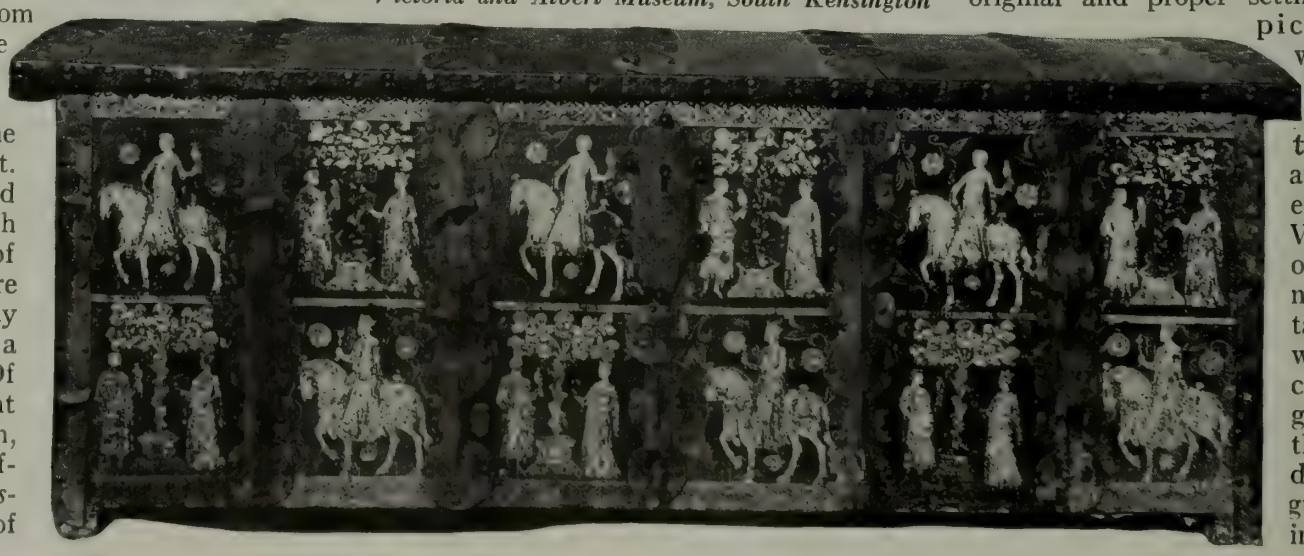
The *pastiglia* base was prepared by gluing tightly stretched coarse linen or fine canvas over the surface of the wood. Over this was laid a smooth, hard coating of *gesso;* on this, again, the relief portions were gradually built up by successive brush applications of *pastiglia,* a thick, creamy mixture of *gesso* which dried and hardened rapidly. Each application with the brush built up more body and higher relief for the next application. When the relief parts were raised high enough above the background, the details were finished and sharpened up with a knife. A red coat was next applied and over this the gold was laid which could either be burnished or left unburnished. The *pastiglia* reliefs intensified the brilliance of the gilding by the high lights and reflections. Although gilded *pastiglia* decoration in conjunction with colour was most extensively practised in the fifteenth and sixteenth centuries, the principles of the process were never given up and continued in use, in one modified form or another, right up to the early nineteenth century. That is one reason why the gilding on old Italian painted furniture has retained so much of its lustre and brilliance.



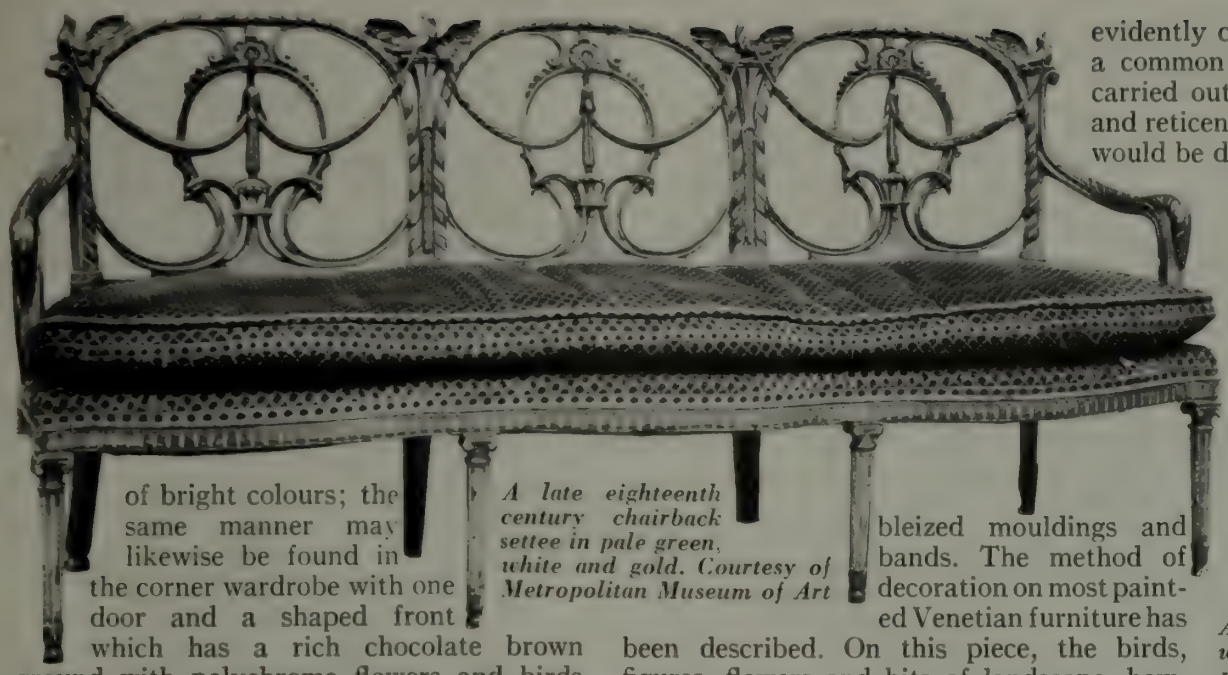
An encoignure, with polychrome flowers on a cream ground. Courtesy of Cooper Institute Museum

Time and again, the painted *cassoni,* cupboards and cabinets wrought in the fifteenth and sixteenth centuries were veritable masterpieces of art, as we may well understand, when Botticelli, Andrea del Sarto, Ghirlandajo and many more, along with the best of their pupils, took pride in working upon them just as they would upon other paintings and frescoes for the enrichment of wall surfaces. As a matter of fact, not a few old chest fronts and panels from cabinets have been wrenched from their original and proper setting and hung as pictures on the walls of a great many galleries.

This fourteenth century Italian cassone, or chest, has the lid, sides and corners bound with iron bands and the panels composed of alternating subjects, typical of the Middle Ages, in which white, blue and red predominate. Courtesy of the Victoria and Albert Museum, South Kensington

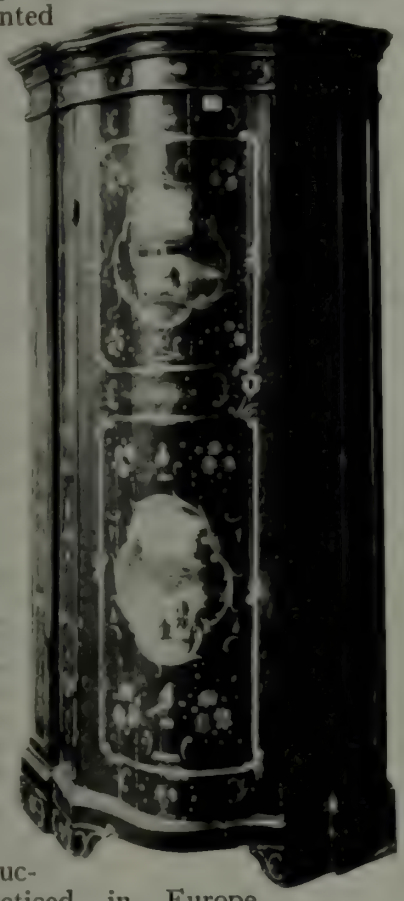


Examples of the seventeenth and early eighteenth century Venetian manner of painted furniture may be seen in the tall *armadio* or wardrobe with a cream coloured ground which has the panels of the doors filled with graceful arabesques in a great diversity



A late eighteenth century chairback settee in pale green, white and gold. Courtesy of Metropolitan Museum of Art

of bright colours; the same manner may likewise be found in the corner wardrobe with one door and a shaped front which has a rich chocolate brown ground with polychrome flowers and birds and landscape panels enclosed in gilded rococo scrolls in the fashion of the early eighteenth century. Both these pieces, while of distinctly architectural character, are structurally very simple. Their value and charm depend entirely upon their merry and most engaging painted decorations.



This early eighteenth century painted corner armadio or wardrobe has the characteristic shaped front

The secretaries or bureau-bookcases of the eighteenth century were always favourite objects of polychrome and gilded decoration. Sometimes they are spoken of as *lacquered,* but of course lacquer decoration in the Oriental sense was not invariably very successfully practiced in Europe and it is technically more accurate to consider these pieces as very successful examples of *painted* decoration stimulated by Chinese lacquer work and often displaying a wide departure from Oriental prototypes in the *motifs* employed. Such a piece is the early eighteenth century Venetian bureau-bookcase now in the Metropolitan Museum. The landscape panels, of course, are purely Italian in their conception and the method of their rendering, both of which are highly agreeable. Where the paint has cracked and flaked off at the ends of the drawers, on the mouldings and at several other places, the white *gesso* underground may plainly be seen. Another early eighteenth century secretary has a light painted ground with marbleized mouldings and bands. The method of decoration on most painted Venetian furniture has been described. On this piece, the birds, figures, flowers and bits of landscape, however, are cut out from coloured paper prints and glued in place, the whole surface of the piece being subsequently varnished or coated with shellac. It is an excellent example of what decorative results could be achieved from simple resources. An interesting piece for Italian or French room.

Bedsteads, too, all during the seventeenth and eighteenth centuries frequently received lavish painted and gilt decoration. Sometimes the headboards were elaborately shaped and intricately painted with all manner of religious, mythological or floral subjects. Again, headboards and footboards were of simple lines and the decorations consisted of a few floral scrolls while the lines of the mouldings were accentuated by a colour contrasting with the light body colour. This sort of painted bedstead was particularly popular during the mid-eighteenth century under the French Louis XV influence.

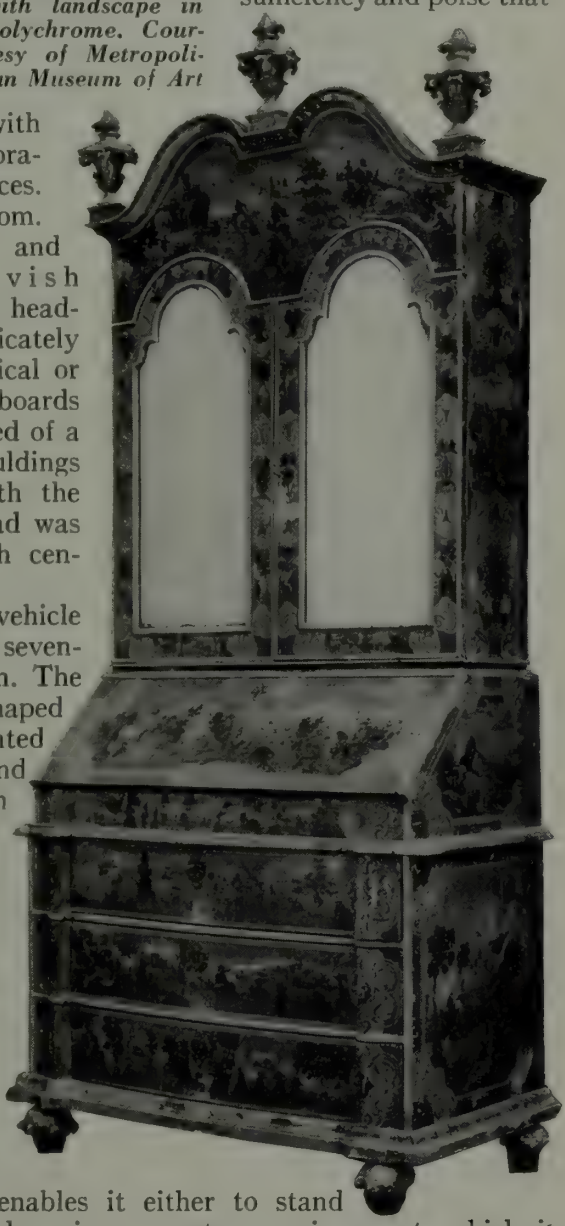
An article of furniture that was a typical vehicle of fascinating painted decoration during the seventeenth century was the high-backed hall bench. The back was a flat piece of wood cut out with a shaped and scrolled silhouette. On this ground were painted figured panels enclosed in scrolls, festoons and architectural members cleverly executed in *chiaroscuro* so that they often presented the appearance of being in relief.

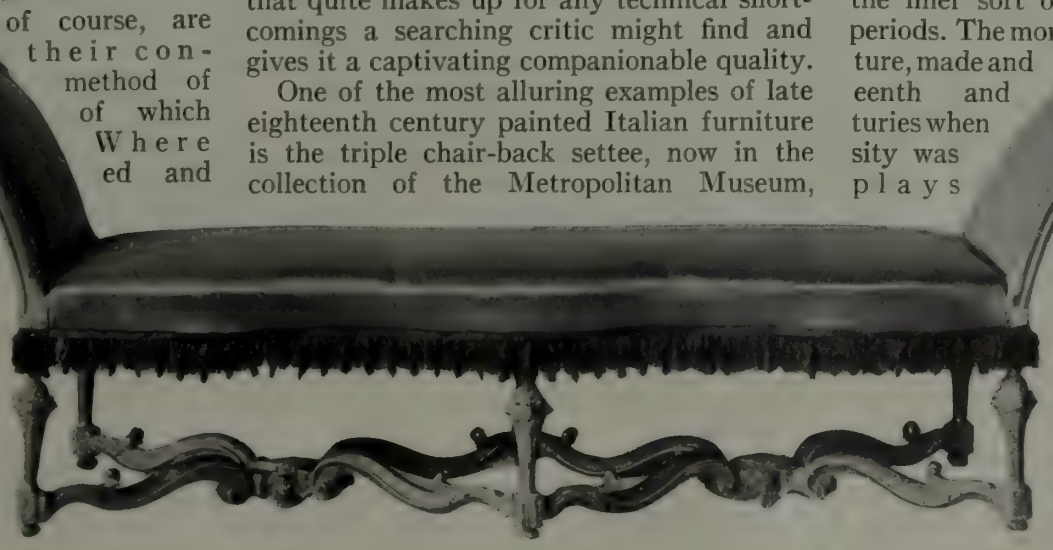
During the mid-eighteenth century, when the French Louis Quinze influence was dominant in Italy, many furniture forms were of unmistakably Gallic inspiration. Such was the little painted *encoignure* which is one of those pieces plainly indicating that it was necessary to offset the limitations of material and expense by the artifice of cleverly painted and blithesome decoration. Structurally the piece is very simple and does not begin to have the subtlety of skillfully shaped contours that a French cabinetmaker, unhampered by the ogre of expense, would have given it. Nevertheless, thanks to its delicately painted polychrome decorations of flowers and scrolls, it diffuses an infectious atmosphere of gayety and grace that quite makes up for any technical shortcomings a searching critic might find and gives it a captivating companionable quality.

One of the most alluring examples of late eighteenth century painted Italian furniture is the triple chair-back settee, now in the collection of the Metropolitan Museum, evidently copied from a contemporary English source, a common practice at the time. The whole frame is carried out in a pleasant scheme of pale green, white and reticent gilding. So far as the design is concerned, it would be difficult to find a piece of seating furniture of the period more gracefully conceived or more elegantly executed. The painted and gilt embellishment both completes the distinction of the settee and invests it with that somewhat elusive but very real national quality shared in common by eighteenth century painted Italian furniture.

Almost without exception, Italian painted furniture of whatever particular sort and period possesses the merit of adaptability so that it fits in agreeably with any composition into which it may enter. The earlier painted furniture with decoration executed by great masters has that element of self-sufficiency and poise that enables it either to stand alone in an austere environment, which it completely and pleasantly transforms, or else to be associated in kindly manner with pieces of other provenance and character without any detriment to itself. The same thing is true of the finer sort of painted furniture of later periods. The more naïve painted furniture, made and decorated in the eighteenth and early nineteenth centuries when the shoe of necessity was often pinching, displays those traits of cheerful friendliness and ingenuous delicacy that render it companionable and win a welcome for it even in an environment of altogether alien source. There is no furniture more cosmopolitan than this of Venice and Florence—it is at home anywhere, and adds its own delightful touch to any decorative scheme.

A bureau-bookcase with landscape in polychrome. Courtesy of Metropolitan Museum of Art





An eighteenth century settee has the seat and ends covered in satin, finished with fringe

A Little House Which Snuggles Into the Land



One thinks of the Earl Beyer house as "the little house" although it is in reality quite spacious. The base planting, the squat chimneys and the sloping roof contribute to its effect of intimacy



The home of Mr. and Mrs. Earl Beyer in Scarborough, New York, is a low, rambling structure, one storey high, with white shingled walls, wooden shutters of peacock blue and a shingled roof of tobacco brown

A Country Cottage of Unusual Appeal

Nestled into a Hollow and Overlooking the Broad, Shining Hudson River, This One Storey, Rambling House Combines Spaciousness with the Snug and Cozy Appearance of the Typical New England Rural Dwelling

By BARBARA CASTELLA

Chester A. Patterson, Architect *Photographs by John Wallace Gillies*

A LITTLE girl who saw the home of Mr. and Mrs. Earl Beyer in Scarborough, New York, for the first time looked up at her mother and said gravely:

"Maybe if we go into that dear little house we'll find Snow White there."

Out of the mouths of babes! The story of Snow White was the little girl's favorite fairy tale and in her mind she had a very clear idea of how a fairy tale house should look. And here it was—a little, low white house, snuggled to the ground, with quaint chimneys, surrounded by bright colored flowers. The simile was quite clear even to older eyes who are not so quick nowadays to recognize fairy tale houses!

One always thinks of it and many speak of it as "the little house" although in reality it is quite spacious, containing as it does a living room, library, dining room, butler's pantry, kitchen, three masters' bedrooms and two baths; and a maid's room, bath and porch. The reason why the adjective "little" comes so readily to the tongue is perhaps because the house has a quality which calls forth the affectionate diminutive; and because it has only one storey, with an attic, so that all the rooms are on one floor.

Then, too, its setting contributes to its "littleness". The architect, Mr. Chester A. Patterson, says that the two acre lot on which the house stands was a "despised lot" because it is 12 feet below the road which winds down the hill to the lawn. But this despised lot proved to be an ugly duckling; it provided exactly the proper setting for a low, rambling one storey house which nestles into the hollow of the land, since a two storey house would have looked incongruous in such a setting. The side of the hill along which winds the road is covered with roses and honeysuckle and the great trees which cast their shadows over the little house are maple and oak.



From the stone terrace, one gets a beautiful view, down through the rose garden, of the shining Hudson River

Designed after the New England cottage type, the house has exterior walls of white shingles, with wooden shutters of peacock blue and a shingled roof of tobacco brown—a perfect color scheme for such a house in such a setting. The squat, sturdy chimneys are of brick and plaster and their design adds immeasurably to the quaint charm of the whole. Some of the windows are double hung with wooden shutters—the others, casement windows. In the dining room is a picturesque bay window, with crisp, snowy muslin curtains and plants which bloom the year round in the sunshine.

The main entrance door adds another delightful note of color to the house— it is a bright green, with fine old wrought iron hinges and hasps, and on either side of the door is a decorative wrought iron Colonial lantern.

The arrangement of the rooms is very interesting and convenient. From the entrance vestibule, one steps into the large living room, off which opens on one side the dining room and on the other, the enclosed porch which, in turn, leads to the terrace. From this side of the house one gets a splendid view of the broad, shining Hudson River flowing below. Off the dining

room is the kitchen, with its breakfast alcove and serving pantry and beyond, the maid's room, bath and porch and at that end of the house, the connecting two-car garage.

A hall leads from the living room to the three sleeping rooms, so that they are cut off from the rest of the house, insuring quiet.

Mr. and Mrs. Beyer believe that the children of a family should have some part of the house which is all their own and they have turned over the attic of their house to their two sons. Here, on rainy days, great games of hazardous adventure are played; here are kept the mechanical contrivances with which all boys love to experiment; and here are the favorite books. All "grown-ups" who once were children, with an attic which was their own especial kingdom, will need no more description to help them visualize the attic of this lovely rambling house.



The dining room has a picturesque bay window, with crisp, snowy muslin curtains and plants which bloom the year 'round in the sunshine

The interiors of the Beyer house are as attractive as the exterior. Mrs. Beyer has kept the Colonial atmosphere of the architecture in her furnishings and decoration. The living room has walls of antique pale yellow plaster and a polished oak floor, which wood is used throughout the house. Glazed chintz hangings with glass curtains of muslin are used at the windows and the comfortable easy chairs are covered in the same material. The furniture is mahogany, several pieces being genuine antiques. There is an unusually fine fireplace in the living room; and shelves of books along one wall add their note of friendliness to an already exceptionally friendly room.



In the dining room are some fine old pieces of maple in the true "molasses candy" hue—a table, old cupboard and chairs with rush seats

The charming dining room is furnished in maple of the true "molasses candy" hue. There is an old maple cupboard, a dresser, a drop leaf table and chairs with rush seats. In this room also the window hangings are of glazed chintz. The boys' bedroom, a simple, cheerful room, is also furnished in maple. The guest room has mahogany and maple furniture, with a dressing table draped in chintz; and a fine old Queen Anne bed, as the *piece de resistance.*

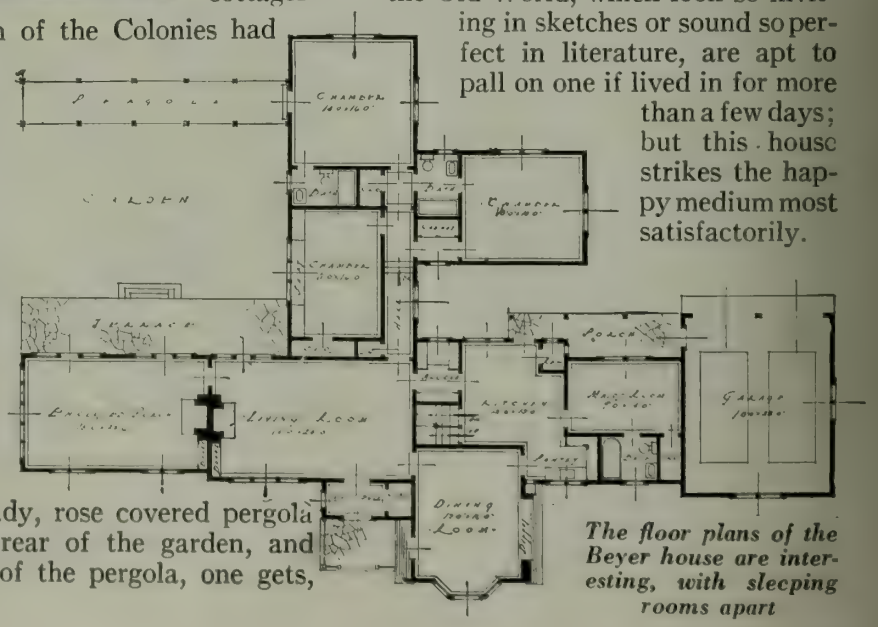
Mr. and Mrs. Beyer's room is done in a soft peach color, with genuine old mahogany furniture which includes a fine four poster bed and an interesting chest of drawers.

Since the pioneer women of the Colonies had no time for "prinking", there is no such thing as a genuine Colonial dressing table—therefore, Mrs. Beyer has made one concession to the delightful rites of the modern woman by including a small and exquisite walnut vanity table which fits in harmoniously with the more austere Colonial pieces.

From the French windows of this bedroom, one may step into a shady, rose covered pergola which leads across the rear of the garden, and through the leafy vista of the pergola, one gets, from the bedroom, a view of the river. The garden is a lovely place. Here old fashioned flowers bloom, delphinium, phlox and Madonna lilies; foxglove, hollyhocks and sweet peas. One part of the garden is given over to roses which are Mrs. Beyer's particular joy. And the final enchanting touch is given by a series of cascades and pools at the rear of the garden, near the pergola, which are supplied from a neighboring spring of clear water.

The planting around the house includes roses and Madonna lilies; and many evergreens are used also, so that when the summer garden is covered under a blanket of snow, the fresh green of these other hardy little trees and shrubs will cluster about the dwelling. It is small wonder that looking down on the little house, nestled among its green lawns and flowers, shaded by the great trees, a little girl was quite sure that here, indeed, was the enchanted house of her favorite fairy tale heroine.

The Beyer house in its architecture and surroundings is a brilliant example of how a spacious house may be given an air of intimate coziness by the setting and planting about it—so far as the exterior goes—and by a rambling arrangement of room, where the interior is concerned. This type of dwelling admirably satisfies the desire for a "cottagy" house and at the same time eliminates the many undoubted disadvantages of the too-small house, which for all its picturesque charm, is seldom truly comfortable or livable. Even the little cottages of the Old World, which look so inviting in sketches or sound so perfect in literature, are apt to pall on one if lived in for more than a few days; but this house strikes the happy medium most satisfactorily.



The floor plans of the Beyer house are interesting, with sleeping rooms apart

"Pukka" Men and Ponies Done in Bronze

These Little Murettes by Elsa Knauth Capture the Most Gallant Aspects of Riders and Mounts in the Great and Fascinating Game of Polo

Courtesy of the Marsh Galleries



Left—In "Hooking Sticks" the artist has depicted one of those breath-taking moments in polo when the ponies, crowding each other, seem to be playing the game themselves



Right—"Stopping Over the Ball" shows a tricky play in the game, the excited pony reined up short, the player reaching for the ball



Above—The anticipatory thrill which precedes the game is caught in "Warming Up" which shows horse and rider "rarin' to go"



Right—His mount going full tilt down the field, the horseman executes a brilliant play in "The Offside Backhander" shown in this murette

Angelica Kauffmann

The Life Story of the Famous Artist, One of the Founders of the Royal Academy, Reads Like Romantic Fiction

By ESTELLE H. RIES



Engraving by Bartolozzi from Angelica's painting "Design", now in the ceiling of the vestibule of the Royal Academy



The painting "Composition" is the companion piece to "Design" and is also in the vestibule ceiling of the Academy

THE name of Angelica Kauffmann, the first woman artist to whom Europe accorded fame and recognition has come to stand for unusual romantic interest; and when one reads the story of her life, it is not surprising. Born in a day and age when woman's place was most decidedly in the home —whether the home revolved around the drawing room or the kitchen—this beautiful girl, the daughter of a poor Swiss portrait painter, became a famous figure in the world of art and society. She took her place beside such figures as Sir Joshua Reynolds, Romney and Gainsborough. At the age of eleven, she was already well launched on her brilliant career. She chose her sitters from among the great of the land, dukes and bishops and the famous beauties of European society. At fifteen, she was a personage in Rome where her youth, her beauty and talent gave her a conspicuous place in the sun. And a few years later, she made new triumphs in London where she became a sensation. When the British Royal Academy was founded in 1768, with Reynolds as President, Angelica Kauffmann was one of its charter members. Her story reads like romantic fiction. From her earliest childhood, she was precocious. Her father taught her all he knew of painting, and when she was but nine years old, her earnings were helping the family fortunes in no small measure. She continued her studies, however, and copied industriously from the old masters in the galleries of every city where her nomadic family found themselves. She would have been less than human if her early successes had not gone to her childish head. Just when she was in grave danger of succumbing to a common youthful affliction, that of being "spoiled", she paid an extended visit to an uncle, a goatherd of Schwarzenberg, a simple man. The life she lived here, remote from a sophisticated society, established in her a balance, a sense of proportion, which stood her in good stead in later years.



An attractive self portrait of the artist, showing her with her brushes and palette

When she was fifteen, her family took her to Rome where she was acclaimed as a youthful prodigy with all the fervor of which the hearty Italians were capable. And indeed their enthusiasm was not without reason, for by now in addition to her other artistic endowments, Angelica was an excellent musician and could speak four languages. Her talents as a musician were so marked that she found it difficult to choose between an operatic career and the one she finally followed. She commemorated this by composing an allegorical picture showing a young woman allured by Music and Painting. Everybody praised and flattered her. At sixteen, after the death of her



"Telemachus Crowned by the Nymphs of Calypso", one of Angelica Kauffmann's typical Greek canvases



"Calypso and Her Nymphs Observing Telemachus", one of the mythological subjects popular with Angelica



Portrait of Robert Dalrymple of His Majesty's Third Guards

she laid the foundation of her permanent success. With his unusual knowledge of classical mythology, he turned Angelica's attention to classical and allegorical compositions. Thus was she drawn into the tide of popular taste, for it was this phase of her work that was found so admirably suited to the adornment of the work of the Adam brothers with whom her name has become so largely identified. With Winckelmann she kept up a steady correspondence as long as he lived, and gained from him practically all the knowledge of classical mythology that stood her in such good stead through the years.

In Rome she met Lady Wentworth who offered to take her to England and introduce her to London society. Another was Robert

Angelica in the character of Design listening to the inspiration of Poetry





Portrait of the Architect, Novosielski, by Angelica

mother, she assisted her father in the decoration of a church in his native village. Once more in Rome, she is described as an "exceedingly beautiful girl, with a face of extraordinary sweetness and sensibility." In her countless self-portraits and those by others, she is portrayed as really very pretty, with large soulful eyes, and small, regular features. In the course of her wanderings, she also spent six months of intensive copying in the Pitti and the Uffizi, an unusual privilege at a time when women were not supposed to work in the galleries at all, and the men students were not at all cordial to her.

It was in Rome that she met the celebrated Winckelmann, the German critic of art and authority on Greek and Roman antiquity. Through him Adam who also encouraged her to come to England, which she knew as a country liberal to artists. Angelica went.

The English in the second half of the 18th century felt that the education of a gentleman of culture was not complete until he had visited Italy and had become at least superficially familiar with the art and letters of that classic land. In the decorative arts, there was a revulsion from the ornate rococo styles, and the rediscovery of the buried city of Pompeii with its objects of old Roman times supplied a welcome substitute. Indeed the classic ideal took such a hold upon the art of England that many Italian artists and craftsmen were invited to come to England. Among them in addition to Angelica, were Cip-

(Continued on page 88)

Portrait of Lady Elizabeth Berkeley, afterwards Countess of Craven and Margravine of Anspach



The Marchioness Townshend and her eldest son, Lord William Townshend as "Cupid"



A Bit of Old Spain in New York

This Duplex Apartment of William Lescaze, the Architect, in the Once Fashionable Prospect Hill Section on the East River Houses a Notable Collection of Spanish Furniture and Objets d'Art

Photograph by Ammiya



Right—Stepping into the bathroom, which is reached by three steps up from the bedroom, one feels that one is stepping into a pool in the heart of the jungle. The modernistic wall decorations shown here picture creatures of the forest and streams and are done in bright, tropical colors. The change in floor level emphasizes the depth of the sunken tub which is faced with vari-colored slate set in blue mortar. The whole effect of the bathroom is of a grotto which is accentuated by a soffit in the wall. At either end of the tub is a recessed wall light, back of a Spanish rejeria, which floods the room with a soft, mellow light. By thus decorating the bathroom, it is kept wholly in the spirit of the room which it adjoins

Below—The color scheme of Mr. Lescaze's bedroom is typically Spanish—the walls are a vibrant yellow rough plaster and the hangings, bed canopy and covering and the rug a rich mulberry. Between the curtains of the bed is a mural, painted by Mr. Lescaze in a conventional tapestry design which conceals a secret closet for the safe keeping of personal effects. Placed before the sunny window is a fine 17th century Spanish table which acts as a desk and near it is a 17th century linen chest with the bold incised decoration typical of the furniture of the time. The high backed Spanish chairs are done in red brocaded velvet. The wall niche which has a mural painting of the Madonna forms a characteristic shrine



Right — One enters from the garden studio into the library on the street level through unique triple arches, one of which is shown in the photograph. The walls of both library and living room are of rough finished white plaster which forms an effective background for the heavy old Spanish oak furniture. Through the archway one gets a glimpse of the stairs leading to the bedrooms which are painted a characteristic Spanish blue to match the woodwork. An old ship model adorns the newel and on the floors are primitive Alpujarro rugs. Gold laid plaster columns flank the openings of the arches and the light is furnished by old Spanish lanterns and wrought iron side lights which at night complete the illusion of an interior in an Andalusian house



Below—The canopied bed in Mr. Lescaze's bedroom dominates the room. The canopy and covering are of lustrous mulberry satin damask, edged with a gold mesh border. In one corner of the room a Spanish chest of drawers with chiseled ornaments to relieve its solidity, holds a fragment of a mediaeval reredos, embellished in gold and flanked by gold sanctuary lamps. The Spanish atmosphere of the room is heightened by exquisite little shrines of patron saints and similar relics of the 17th century which Mr. Lescaze has collected during many wanderings in little villages off the beaten track in Spain. The room is lighted by antique lanterns and sconces and by two fine old Spanish torcheres which are extremely decorative



Arabian Designs for Modern Rooms

In the Murals Recently Created and Painted by Willy Pogany, the Enchanting Figures of Scheherazade's Tales of the Thousand and One Nights With all Their Splendid Trappings Are Trans ported to a Modern Setting

By ROSE HENDERSON

FOR the Arabian room of a new hotel just completed in New York, Willy Pogany has painted a set of extremely decorative murals representing scenes from the Arabian Nights. The large panels are given an interesting outline and a general pyramid form by the upper halves being irregularly notched and tapered. Also, the murals are recessed about two inches into the plaster walls. This arrangement, together with the deft structural quality of the composition, makes the paintings seem a very intimate and essential part of the interior, harmonizing perfectly with the sumptuous furnishings in the same style. The Arabian room is one of five period rooms in this hotel which were designed by Mr. Pogany and executed under his personal supervision in conjunction with the Willy Pogany Associates. The other styles represented are American Colonial, Gothic, French, and Italian Renaissance, and the whole scheme is one of the most ambitious and charmingly conceived pieces of decoration in America. It reflects the fresh stimulus which is being felt in all phases of interior decoration in this country.

The Arabian theme is one in which the artist is delightfully at home and he presents the fanciful romance of the old tales in a vivacious pageantry of form and color. Here is the glamour of Aladdin's cave, of Scheherazade's presence, of Haroun-al-Raschid's golden prime and the whole fascinating spirit of Eastern fairyland. Camels and slaves, mosques and minarets, lovers and lovely ladies reflect the familiar legends but possess also certain elusive qualities that lie beyond words. Qualities revealed in piquant faces, in exuberant colors and swaying draperies, —the mystery and enchantment of the ancient East, its grace and splendor, its insolence and roguery.

Suggestive detail has been carefully chosen to give no sense of crowding or over-elaboration and still to convey an unmistakable atmosphere of place. The canvases glow with the soft tans and blues, the luscious purples, the vital reds and greens and gold that are associated with Persian decoration. And these are handled with a rich and exquisite feeling for color and pattern. Bits of roof, balcony, latticed windows and wall mosaic hint the architectural background, while costumes and furnishings are, of course, typically Arabian.

Decorative design is used in an interesting way to unify the rich but simple compositions. Sometimes the geometric pattern dominates the scheme, as in the panel representing the Forty Thieves. Here the huge ornamented jars and the carved balcony and window grille form a spacious, plastic design and the single human figure is tied in by costume details and the large ornamented vase which it carries. In the Hunchback panel three figures are ingeniously linked to the prevailing geometric device of stairway, window and balcony, and the whole design is lightened and simplified by the surrounding large areas of plain color broken into interesting form.

Mr. Pogany peoples this sumptuous setting with the gnomish, elfish, romantic folk who harmonize with such exotic surroundings. There are beautiful princesses smiling at slender youths from moonlit balconies, thwarted thieves, sturdy Aladdin and won-



In the Arabian room decorated by Mr. Pogany, the fanciful figures of the Arabian nights are depicted with great imagination and charm. Here are lovers and lovely ladies, camels and slaves and in the background, the mosques of Islam

der working genii, and about them the gorgeousness of silks and brocades, the enchantment of old gardens and palaces. An engaging pair of lovers sway blissfully aboard a striding camel, oblivious to all the world, including the prankish, knowing slaves who attend them. The prince discovers his sleeping princess behind luminous draperies. The talking bird inhabits a languorously drooping tree, and Sinbad the Sailor watches the grotesque wonder-bird beside a lonely sea.

Romance is appropriately balanced by engaging whimsicality and wise and clownish mirth. Mr. Pogany can suggest both character and mood adeptly in a curling slipper toe or a fantastic feather. His waggish graybeards are convincingly human and Oriental, and his figures, men and women, have the lithe sensuousness that is characteristically Eastern. Along with the artist's imaginative charm and refinement we feel the warmth and geniality of spirit which makes the whole world akin and which enables him to bring the old legends to life for us with so much vitality, weaving them into our own feeling and experience with the added enchantment of the remote and marvelous. Like one of his fabled magicians, the painter evokes the spell of his locale, with its shadowy courtyards, grilled gateways and marching caravans, its perfume and roses and desert stars.

But aside from the story and character interest, indeed first of all, the murals are splendid decoration, presenting a rich joyousness of color and form which holds its own intrinsic appeal. The vivid contrasts in flat, flaming color, the opulence of line and the barbaric richness and naïveté of embellished surfaces are not only expressive of native character but they hold also the fundamental lyricism of all primitive art. While legendary prince and princess are true to the story theme they are conventionalized to a degree, becoming type or symbolic figures as, in fact, they are in the tales themselves.

Broad effects in mellow wall spaces, tiled panels, or a simple sweep of stairs or tower are very pleasing and give a feeling of plastic calm in the midst of blithe humor and playful romance. In these as in other important murals he has done recently, Mr. Pogany shows himself an artist of vividness and comprehension with a concise adroitness and delightful ease. In his gay serenity there is often beautiful movement and he displays a growing fondness for simple and condensed design. Behind his gallant youths and dreaming maidens is a keen and sophisticated intelligence which intrigues one with its bantering laughter, its wealth of human knowledge.



The artist has been at great pains to make his murals correct as well as effective. The tiled rooms, the ornamental carved and gilded doors and windows, and the grilles, high in the wall, are characteristic of Persian and Arabian houses

With all its gorgeousness an Arabian room achieves a sense of restful seclusion, of repose and timelessness which is most beguiling in the ferment of our Occidental nervousness.

To the right of the Arabian room is an Italian Renaissance room, representing the early Baroco period. Here the ceiling is of ornate stucco heavily gilded. Paintings portraying such subjects as Venus and Mars, Amor and Psyche, Danae and the Gold Rain, are sunk into the rich ceiling. The whole interior is a sumptuous example of this richly ornate mode.

The American room is the largest of the five, and its historical murals present scenes from the early settlement of this country to the present, reflecting much of the Colonial atmosphere and life. In a Gothic room frescoes cover the entire wall surface and depict battle scenes done in the style of the primitives. The wealth of detail here is extremely interesting and the ensemble is a successful realization of the medieval spirit. A serious yet intimate interior with its suggestion of religious passion and peace.

A French room, in the style of the decadent Louis XV period, is all lightness, femininity and charm. Its gold and silken delicacy suggest a piquant French courtesan of the middle 18th century. In all of these interiors the designer has entered sympathetically upon his task of presenting a kind of epitome of the various styles. He has shown a rare sensitiveness to the prevailing qualities of each and has spared no pains to make them distinguished examples of their respective periods. The furnishings have been designed especially to accord with the different decorative units. Suggestions for decorative effects of infinite variety may be found in these designs—for walls, costumes and exotic furnishing details.

Beautiful Old Interiors in a Washington House

Colonel Henry May's Lovely House Is the Setting for Many Rare Pieces of the Period of Louis XVth and Louis XVIth and on the Walls Hangs His Fine Collection of Old Family Portraits in Their Original Frames: Incidentally a Lesson in Hanging Oil Paintings



Below — One of the most lovely compositions in Colonel May's house is created by this brilliant gold and black lacquer Louis XVth commode which is ornamented with rococo gilt bronzes and the two appliques by Caffieri which are on the wall above. In the center is a decorative Louis XVth cartel of gilded bronze. On the marble top of the commode stands a small but flawless collection of K'ang Hsi "blanc de Chine", which includes a figure of Kwannon, surrounded by "kylins" of varying sizes and shapes

Right—In this delightful small sitting room the furniture is entirely late XVIIIth century English and French. The gilded bergères are covered with pale blue and white lampas; and the chaise longue is upholstered in a similar material of pale yellow on greenish blue. On the blue gray walls are hung engravings of the period and in the panel over the large Adam table hangs a French decorative composition of the time of Louis XV. The beautifully proportioned mantel is white with gray marble





On the walls of Colonel May's drawing room hangs his well known collection of family portraits, believed to be the largest in the United States and brought over in their original frames by some of Mr. May's ancestors in the latter half of the 17th century. In the drawing room are several pieces of Louis XVIth furniture signed by Boulard and covered in Aubusson Royal. There are also some unusual Louis XVth pieces covered in green and yellow "velours frappé." The Adam mantel is pale green with yellow marble



The Renaissance of the Cruet

Originating in the Middle Ages as a "Crowet", this Article of Table Service Has Had a Long and Useful Career. Now It Emerges Once More into Present-Day Popularity



Designed by Paul Storr and made in 1811, this eight piece cruet is an excellent example of the caster lavishly decorated. The facetted glass of the containers is appropriate with the ornate frame. Courtesy of James Robinson

Center—The acanthus decoration, gadrooning and embossing of the late eighteenth century are admirably displayed in this English silver cruet frame. Courtesy of Metropolitan Museum

A shaped silver oval base forms a fitting support for eight containers of grooved glass topped by glass stoppers or silver caps, and a glass condiment dish. Courtesy of Metropolitan Museum







By the reign of George III, the crowet, crevet or cruette had developed into a group of five pieces of elaborate glass and silver, contained within a handsome silver frame. Courtesy of Stair and Andrew

This century-old French piece in glass and silver shows a delightful conception of the cruette as a container for wine and brandy. The grape finial indicates wine; the berry, "eau-de-vie". Courtesy of David R. Rough



If You Are Going To Have a Georgian House

Here Are Suggestions for Furniture and Color Schemes

By PIERRE DUTEL

...rations by Pierre Dutel

THIS style of architecture has become most popular in America and due to its graceful and classic style has a great appeal to our home life and environment. Care and attention should be given in furnishing a home of this style that color and scale are in harmony with the furnishings, etc.

ENTRANCE HALL

Walls should be divided off into sections by narrow fluted columns and the spaces between each planned with sunken panels made from the plaster. Paint the walls a dull robin's egg blue slightly neutralized by adding a little red and umber paint to the color to tone it down. Pilasters should be marbleized with the base board in a black and gold marble effect and finished with wax to be rubbed down until the whole is smooth and glossy.

Paint ceiling a deep yellow cream and have an antique finish rubbed into the cornice and mouldings and stippled out as it reaches the center of the ceiling.

Lighting Fixtures

Select with care a pair of semicircular crystal brackets with drops of crystal and festoons to be attached onto the pilasters and to balance each other. A sun burst of glass and crystal beads may be used as a ceiling light if this is necessary, in order to secure more light.

Stair Case

Select a simple and graceful design of wrought iron with about three or four ring brackets to hold pots of ivy which will trail down between the iron spindles making a graceful effect on entering the house.

Floor

Cover with a wide blocked linoleum or rubberized composition to resemble marble and lay in squares about 18" square alternating with black and creamy white. Use a border of black and gold marbleized rubber around the edge of the room. For a stair carpet I would suggest using a lovely leopard spotted carpet in rich gold and black spots that has style and chic and is quite unusual.

Furniture

A rich Georgian sofa in yellow antique satin piped with cherry red and a pair of carved Chippendale side chairs covered in a red and yellow striped silk on each side of an antique gilt carved console with marble top.

A small rug and one or two old portraits will help to add to an entrance hall of this type and give the key note of charm and elegance that a Georgian house calls for.

LIVING ROOM

Walls should be divided off into panels of large and small sizes with narrow panels on each side of the widest size. Plan to use a carved or compo enriched chair rail about 4 inches wide placed about 27" to 30" above the floor and use smaller panels in this space here. This is called a dado panel. The panels may be made from carved wood entirely or good designed mouldings applied to the wall. Plan to have the door trims enriched with some carving and broken shoulders up near the top. A carved swag in compo may be applied over the center if the trim is wide enough and will allow. Have the glass taken out of the double doors and filled in with wood making three square panels of equal proportion with stiles between. These may be enriched with carved mouldings also.

Paint walls entirely to imitate walnut and rub with wax and pick out the panel mouldings and all carving with a little antique gilt; or paint the room entirely a lovely soft greenish gray and accentuate the mouldings by painting them with silver and glazing with a rich bottle green and rub off after the paint is dry to look old and mellow. Dust all the wall when paint is not quite finished with rotten stone that it will look like dust when it settles in the corners and spaces of the carvings.

Paint ceiling and glaze a soft cream or silver with a soft thin green glaze lighter than the tone used on the mouldings.

Floor

Cover entirely with a rich deep pile bottle green carpet or a wide rug showing a margin of about 18" around the room. If this is done see that the floor proper has been stained with a wax dye of rich walnut almost black and well set into the pores of the wood and waxed daily.



A charming corner showing the detail and interesting treatment of Georgian architecture in a library. The glass door with carved paneling below and the bookcase with metal grille give a rich and dignified feeling to a room of this style

Photograph by Amemiya

Fireplace

A black and gold Georgian mantel with a deep cream facing and carved swags for enrichment on the facing. An overmantel carving after Grinling Gibbons set against the chimney breast will add to the room a great deal and also keep it decoratively true.

Lighting Fixtures

Four copies of old crystal side lights with three lights each and crystal pendants and chains with here and there a deep green glass prism. A chandelier to match with eight or ten arms some above the others and also trimmed with chains and prisms of crystal and emerald glass. If wired for electricity see that the candelabra fittings are cut at least nine inches high to simulate real candles. Shades are not necessary if the bulbs are frosted and dipped in amber paint.

Furniture

A pair of small camel back sofas with Chippendale legs covered in an antique material, satin or velvet of a deep prune color and corded with green. One large sofa, slip covered in a rich flowered chintz with copper, gold, prune and bottle green flowers and leaves on a grayish colored ground is placed against the wall with the longest wall space. Over this hangs a carved mahogany book shelf with some old books and bibelots and three little pictures spaced underneath. A pair of old tables not quite mates are used on each side with a pair of tole lamps with tightly stretched drum shades trimmed with cords and tassels and glazed a nice old tone. A tall barrel chair is covered in a lovely old copper toned damask and two small overstuffed chairs are slip covered in a rich bottle green satin that has been quilted before it was made up. The box pleated ruffle is of plain satin. Two old arm chairs are left in their original needle point coverings and there is a lovely drum topped table in mahogany near the middle of the room with some old bowls and bibelots for decoration.

Draperies

The windows are an important item for a room and should be treated in a classic manner. They are draped in bottle green satin and trimmed with old spool fringe in gold and copper and made to hang inside the casing so the trim or wooden framework is shown because of the carving. Under curtains of antique gold silk are made to draw at night and the glass panes are left clear by day that light and air may filter into the room.

Accessories

Some small tables by the chairs and ivy stands should be used in the windows of carved mahogany. A pair of needle point pillows on one of the sofas and lots of small ones in old

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The Perennial Popularity of the Wing Chair

Evolved from the "Sleeping Chayres" of the Restoration in England, This Type of Chair Has Had No Rival in Comfort and Few in Beauty

By DOROTHY BENT

THE combination of comfort with elegance of form in seating furniture is one of the most delightful features of modern decoration. Old as the chair is, the comfortable chair is a comparatively recent innovation, and chairs which are both beautiful and comfortable are more recent still. Early chairs were charming in line and proportion but they were hard and uncomfortable. The perfection of the upholsterer's art in the nineteenth century made chairs comfortable but in the exuberance in the use of the new materials, chairs lost their grace of line and beauty of form. Now, however, it is no longer necessary to choose a Turkish sofa or a bulbous, overstuffed piece in order to be comfortable. For today lounging chairs are built which amply fulfill the demands of those who would first of all be comfortable, yet perfectly according with those refinements of line, proportion, and detail which are essential to those who first of all demand aesthetic beauty in the furnishings of their rooms. The modern upholstered chair, perhaps more than any other piece of furniture, is to be welcomed as the decorative synchronization of comfort and style.

Among these comfortable chairs, none is more charming or more usable than the wing chair, and the wing chair is peculiarly interesting to us because of the prominent place which it held in the furnishings of early English rooms. Inasmuch as we are becoming more and more aware of our national heritage of decoration and increasingly enjoy surrounding ourselves with furniture bearing a relation to this heritage, the wing chair fills a unique place in the modern home. It was transplanted to the Colonies at an early date by the first settlers and thus found an honored place in the homes of our Colonial forebears. George Washington's complaint against the dozen chairs that he had which he states were made in this country and were "neat, but too weak for common sitting", could never have been made against the wing chair. With its rhythmic lines and spacious proportions and comfortable upholstery it is the most eminently satisfactory easy chair to use in a room the furnishings of which emphasize in any measure our Colonial tradition.



This Queen Anne or early Georgian wing chair bears a characteristic covering of needlepoint. Courtesy of the Metropolitan Museum

It has apparently taken an unconscionable period of time for the human animal to realize the possibilities of comfort in seating arrangements. He was quite content throughout the middle ages to rest his weary bones on wood. Because of constant strife and warfare both in England and on the Continent, furniture needed to be transported frequently from castle to castle and was therefore necessarily strong and crude and simple. As stools, benches, and chests were commonly used as seats, and the use of even the uncomfortable, high-backed seignorial chair was considered a mark of honor and was rarely accorded, it is not surprising that at the Vyne in 1541, the fifty-two rooms contained but nineteen chairs. Until about 1600 upholstery in England consisted of but small leather pads or squabs thinly filled with tow or horsehair which were laid on the wooden seats of the chairs. Even after the advent of spare, loose cushions, it was nearly a century before the chair with fixed upholstery came into general use.



A slender eighteenth century French wing chair. Courtesy of the Metropolitan Museum



A reproduction of a William and Mary wing chair with Spanish vase-form foot. Courtesy of Stair & Andrew

The first even remotely comfortable chair was designed in Italy in the sixteenth century. The high-backed, rectangular-shaped Dante or Savonarola curule chairs, the first forerunner of the modern easy chair, were still hard though slightly padded in the seats and backs and covered handsomely with choice velvets or richly tooled leather. Far more comfortable,—as anyone will attest who has at the end of a long day in the woods, dropped into a modern canvas-seated reproduction of the type,—was the folding armchair made with a span of resilient leather swung on the frame to form the seat and sometimes furnished with a thick cushion of feathers. This chair seems to have been the first to provide real comfort and relaxation for its occupant.

In England, the "X" chairs covered in leather or upholstered completely in silk or velvet with deep cushions were but occasionally used. In wealthy homes they became

more usual towards the end of the reign of James I, several splendid chairs dating from this time being shown today at Knole. They are completely covered, —woodwork and all, —with heavy red satin or white silk shot with metal threads, probably imported from Italy. During the Commonwealth a conscious reversion to Puritan simplicity and the avoidance of comfort in any form



The grace of the original is embodied in this reproduction of an eighteenth century wing chair. Courtesy of Palmer & Embury



An American wing chair of the eighteenth century, covered with leather and with ball-and-clau feet. Courtesy of the Metropolitan Museum

This eighteenth century American wing chair has the grace of earlier models with simplified detail. Courtesy of the Metropolitan Museum



This modern wing chair in the style of Chippendale has a covering of crewel embroidery. Courtesy of Erskine-Danforth Corporation



resulted in the exclusion of these chair types and a return to the earlier wooden ones, the backs and seats of which were covered with nothing more sumptuous than leather. An idea of the high cost of upholstery at this time is given in a letter from Lady Elmes to Mary Verney who had requested, "for a drawing room i should have 2 squobs and 6 turned woden chars." Lady Elmes replied that "tolerable" chairs would cost seven shillings apiece, while the cost of the squabs would be ten shillings apiece.

With the Restoration, interiors and furniture of greater splendour formed the background for the mode of luxury and fashion, and many ingenious contrivances were brought into use to minimize the discomfort of the cold and damp houses. Among them were the "sleeping chayres" destined to become the ancestors of the English wing chair. Bedsteads were too expensive at this time to be had in large numbers even in homes of great wealth. Thus there was a need for some sort of sleeping arrangement for guests and retainers. Large, padded chairs were therefore devised, equipped with wings to keep off the draughts and with ratchets to raise or lower the backs, and the resultant pieces made adequate if not luxurious sleeping quarters. Some of these early chairs had no arms, the wings being extended to the seats, but as the arms naturally increased comfort, they are found as a logical development in the perfected "grandfather's" chair. At Ham House, the original "sleeping chayres" of the Duke and Duchess of Lauderdale may still be seen, and at Hornby Castle and at Knole Place are other early examples.

By the middle of Charles II's reign, padding was in general use and the large, upholstered chairs were found in considerable numbers not only in the bedrooms but in the living rooms as well. One rare wing chair dating from this period shows the elaborately carved, C-scroll stretcher of the time and is magnificently upholstered. As the chairs were increasingly used as seats

(Continued on page 106)

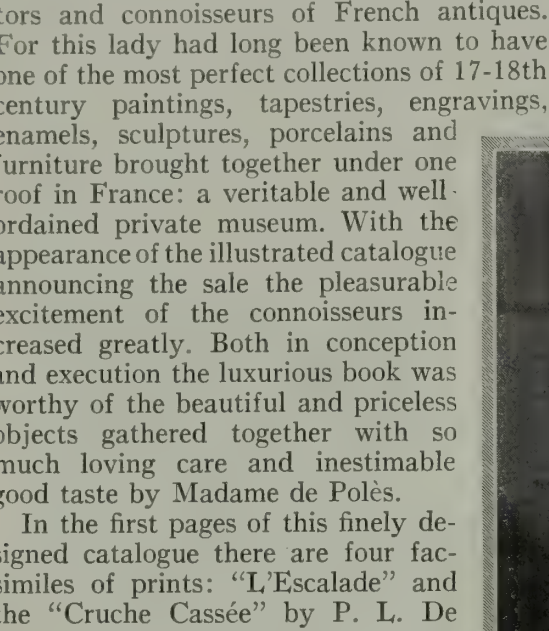
Priceless French Furniture in Paris Sale

The Famous Collection of Madame de Polès Including Rare Furniture, Tapestries and Objets d'Art Created Great Interest and Excitement at the Recent Auction

By ALLAN ROSS MACDOUGALL

WHEN it was announced that the famous collection of Madame de Polès was to be sold in the auction room of the George Petit Galerie in Paris there was much excitement among the collectors and connoisseurs of French antiques. For this lady had long been known to have one of the most perfect collections of 17-18th century paintings, tapestries, engravings, enamels, sculptures, porcelains and furniture brought together under one roof in France: a veritable and well ordained private museum. With the appearance of the illustrated catalogue announcing the sale the pleasurable excitement of the connoisseurs increased greatly. Both in conception and execution the luxurious book was worthy of the beautiful and priceless objects gathered together with so much loving care and inestimable good taste by Madame de Polès.

In the first pages of this finely designed catalogue there are four facsimiles of prints: "L'Escalade" and the "Cruche Cassée" by P. L. De Bucourt, "L'Aveu Difficile" and the "Indiscrétion" by Janinet. All four are most remarkably reproduced in colors. Then follow reproductions of water-colors, drawings, pastels, and gouaches. Further on there is a suite of water-colors done by Borel to illustrate the well-known "Amours de Psyché et de Cupidon" of La Fontaine. The softness and delicacy of the coloring of these works are a delight to the eye. Follows then a pastel by Ch. Coypel, a gouache by Sir Thomas Lawrence and a sepia by Prud hon, all gems of value. Of no less artistic and monetary value is the collection of paintings. There are two Bouchers, "Le Moulin" and "La Pêche;" two Lancrets, "Scène d'Opéra" and "Les Colombes;" and two Fragonards, "L'Amour Captif" and "Jeune Fille." This last named stands out as quite



This Louis XVth bureau by David Roentgen is decorated with Chinese scenes done in colored woods

a rare piece of work not only because of the piquant beauty of the model but also because of the quick charm of the color.

Following still the catalogue we come upon the portrait of Lady Fitz Herbert by Hoppner; that of Miss Fitz Gerald by Sir Thomas Lawrence; La Comtesse de Selve by Madame Labille-Guiard which was shown by the artist at the Salon of 1787. Other portraits by Schall, Carl Vanloo, and Madame Vigée-Le Brun lead us to two lovely canvases of Hubert-Robert, "Le Temple de l'Amour" and "Marches d'eau."

Among the *"objets de vitrine"* are many



Portrait of Marguerite Baudard de Saint-James, Marquise de Pységur, by Mme. Vigée-Le Brun, sold at the de Polès sale

other portraits and pictures painted on boxes, snuff-boxes and miniatures. Among the latter are two worthy of notice: large miniatures painted on ivory, the first representing the Archdukes Leopold and Joseph of Austria and the other The Archduke Ferdinand, Grand Duke of Tuscany, and his brother Joseph "Studying maps of Italy under the eye of Minerva." Besides these boxes and miniatures there are many cameos, engraved and chiselled golden pommels for canes, smelling-salts bottles, watches, etc. Then come several beautiful Limoges enamels, rare pieces of Sèvres porcelain, other porcelains and crystals mounted on bronze, flambeaux, vases, cups and bronzes, of divers sorts. Having feasted our eyes on all these preciously wrought things we come to the adorable sculptures in terra-cotta, marble and bronze signed by such far-famed French artists of the 18th century: Clodion, Pajou, Marni.

It is not necessary to stretch the imagination to see the tables and bureaus on which these dainty sculptures once stood for here in the catalogue are reproductions of some of the marvels of 18th century furniture. Each piece should be described but we have only space for the brief mention of a few pieces. There is for instance a "Grande Armoire" attributed to the master Cressent which is, as the catalogue has it, *"Plaquée de bois de rose et de bois à reflets satinés."* A Secretaire de Dame of the Louis XV period attributed to Roger Vandercruse La Croix attracts one by the beauty of its proportions and the exquisite perfection of its marqueterie. The same can be said of an eight legged roll-topped bureau whose front and top are decorated by David Roentgen in colored woods representing *"sujets animés de personnages chinois."*

The beauties of these antique furnishings are only matched by the various Beauvais and Aubusson tapestries which are part of the collection. One especially, "La Leçon de Flute" after a cartoon by Boucher, is a sheer delight. Others like the two Aubussons, "Printemps" and "Automne," the twenty-nine 17th century velour panels embroidered in colored silks and gold and silver threads, and the three 17th century Beauvais valances were no less a joy to the knowing eyes that looked upon them.

The sale of all these assembled treasures and delights took place in the large room of the Galerie George Petit and occupied three strenuous days. Not since the famous Doucet sale in 1912 had there been so much excitement among the collectors and merchants. From America, North and South, from England and other points in Europe came connoisseurs and art-dealers. Art collectors and dealers like Seligman and Founés of New York were present in person and a galaxy of eminent Parisians lent a social cachet to the three days.

The first day saw amazingly high prices as for instance those paid for the two paintings by Boucher already mentioned. In 1882 these two canvases were sold for 20,000

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A Louis XVth Secretaire de Dame attributed to Roger Vandercruse La Croix which went to the Palais de Beaux Arts

The Vedette

The Graceful and Luxurious Yacht of Frederick Vanderbilt, Beautifully Furnished and Decorated, Is One of the Finest Private Yachts Afloat



Above—The owner's bedroom is furnished in the fashion of Louis XVIth with a delightful color scheme—walls of French gray and curtains and coverings of rose colored silk



Right — The Vedette was built by Burmeister & Wain, shipbuilders of Copenhagen. The yacht is 158 feet long and has a living room, dining room and smoking room as well as four master's bedrooms, each with its own bath. There is also a spacious afterdeck lounge



Left—The bedrooms on the Vedette are larger than those on the average private yacht and allow of a more formal style of decoration. This room has beechwood furniture in the fashion of Louis XVIth with hangings and coverings of crimson silk

William Baumgarten & Co., Decorators

Edwin Levick, Photographer

"Collector's Items" In A Modern Apartment

Rare Jades, Fine Books and Exceptional Products of Other Ancient Crafts Contribute Beauty to the Home of a Chicago Decorator

By H. A. SIMONS

Interiors by David Zork Company *Photos by Henry Fuerman & Sons*

UNUSUAL interest is sure to attach to the manner in which a professional decorator exercises his taste in his own home. The interest is justified in the case of the new apartment of Mr. David Zork in upper Lake Shore Drive, Chicago, not only by the decoration itself, but also by the presence of a collection of rare jades and one of fine books. There are several paintings which one would not be surprised to find listed in the catalogues of museums. All but a moiety of the furniture is either European antique or the most carefully considered reproductions of pieces in that class. The patent motive in the arrangement of these things was to reveal their individual qualities fully while preserving an effect of simplicity throughout, a somewhat difficult task.

How well this thought has been applied may be seen in the library which, though it is not the chief room in the house, has been treated with a special affection. From its white marble floor, covered with a huge rug of deep red velvet, to its buff hand-textured ceiling, it is paneled with oak, the stiles, rails and panels having been taken from an early Eighteenth century house in London. The en-

In the dining room, the walls, velvet rug, window hangings and chair coverings are in varying tones of gold which color appears also in the wood and decoration of the gilded furniture



This commode is one of the finest pieces in the apartment. In the photograph below is seen a corner of the oak panelled library





framements of the two doors, one entering from the hall, the other giving into a bath, were designed and made for this room. At one end are two windows overlooking the courtyard and south elevation of the residence of Mr. Richard T. Crane—an exceptionally pleasant prospect, since the house in question is probably the finest example of French chateau architecture in the West, a thing comparable with the recently demolished and greatly regretted Vanderbilt house in Fifth Avenue, New York.

These two windows are hung with narrow draperies of crimson brocade whose ample folds spread out fan-wise upon the floor. This manner of handling windows appears in other rooms of this apartment and imparts a feeling of richness combined with simplicity and appreciation of the interior architecture. Between the windows stands a secretary, which, like the two bookcases at the opposite end of the chamber, is a reproduction in walnut, with a craftsman's reverence for a fine model, of an early Georgian piece. At one side of the secretary is an old Chippendale armchair, covered like the Queen Anne chair near it and the Queen Anne reproduction at the other end of the table, with red leather. This table is an original of the reign of William and Mary and combines inlays of holly, rosewood, violet, walnut and other woods in ebony.

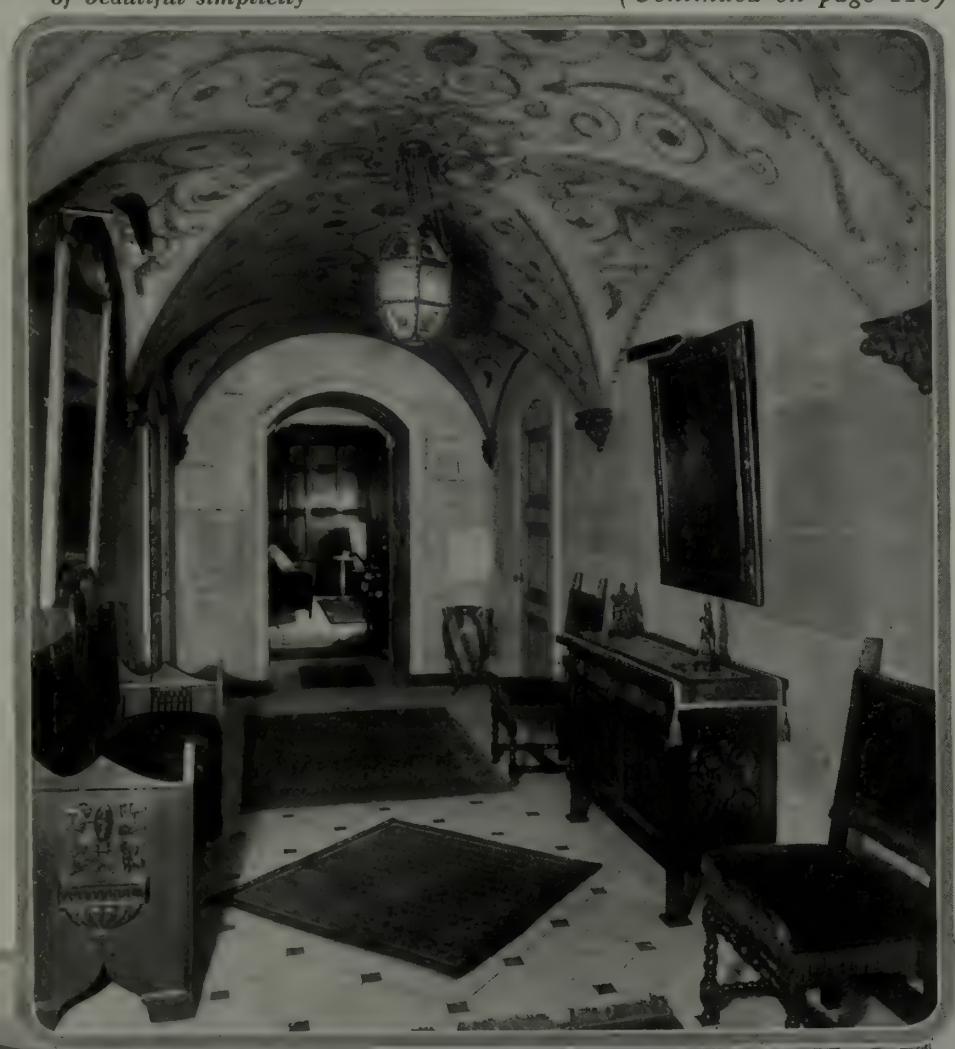
Above it hangs the one item in which, perhaps, Mr. Zork finds the greatest pleasure: a painting of the Virgin by Bernardino Fungai, one of the Florentine masters of the Fifteenth century. It came to its present location from the Volpi collection and is in perfect preservation, the impossibly perfect-shaped clouds in the improbably blue sky and the gold-on-natural-linen gown of the figure with its crimson stole lined with black being as sheer and fresh as on the day when the panel was first adjusted in some Tuscan chapel. There is an extreme contrast between this piece and the portrait of some long-forgotten Mayor of the City of Bristol which hangs over the red-brocade davenport between the bookcases at the end of the room. On another wall is a fragment of Gobelin mounted in red velvet and framed in gold. With such things as these inviting the concentrated attention of the guest, it is fortunate that the lighting fixtures and the secondary pieces of furniture have been kept simple and unobtrusive.

The effect of height in the living room is increased by the simple but elegant treatment of the draperies. On the table stands a fragment of a Gobelin in a gold frame

From the library door one looks across a little alcove at right angles to the main gallery and through this latter to the living room. Both the passageways are floored, like the library, with veined white marble with serpentine insets. The little alcove that connects the gallery with the long hall leading to the bedrooms has a curiously subdued ecclesiastical feeling. This is accounted for by the old iron lantern that hangs from the ceiling, the extremely old Spanish carved altarpiece on one wall and the strip of French ecclesiastical embroidery with threads of gold that drapes the Italian cabinet at one end. Opposite this, at the junction of alcove with gallery, stands a colorful Louis XV cabinet-table covered by another fine bit of old fabric, adding another decorative note.

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In the entrance gallery, a late-Gothic church stall from France balances a Renaissance credenza of beautiful simplicity





A New Art Centre For The Pacific Coast

The California Art Club and the City of Los Angeles Share in the Magnificent Gift of a Beautiful House Surrounded by Picturesque Gardens and Olive Groves

By FRANCIS WILLIAM VREELAND

Photographs courtesy of Los Angeles Times

Frank Lloyd Wright, Architect

THE city of Los Angeles, in conjunction with the California Art Club, has received recently what may be considered its first large gift in the name of art—the presentation of a city recreation centre comprising a large house and eight surrounding acres of beautiful gardens—the gift of Miss Aline Barnsdall. "A city recreation centre" may not sound like a gift in the name of art; but in this case, Miss Barnsdall, feeling that "recreation" need not be confined exclusively to athletics and sports, desired to provide a centre where recreation of another sort might be found. In the magnificent building itself, in the beautiful surrounding grounds and the opportunities which the centre affords for cultural development, she has succeeded in her purpose admirably. The gift was made as a memorial to her father, Theodore Barnsdall, the American oil pioneer.

The house will be the new home of the California Art Club. Set on the top of "Olive Hill" which rises some hundreds of feet above the level of the city, the house, a low, rambling picturesque structure, dominates its landscape gardens. It overlooks, on one side, vast areas that stretch to the rugged foothills of the Sierra Nevadas; over the Pacific on another side; and on a third, one can see the skyscrapers of this modern coast city—a panorama which caused Irvin Cobb to liken it to the enchanted creations of Maxfield Parrish.

From the city, broad driveways wind up through olive groves that entirely encircle the base of the hill giving it its name. The shadowy slopes are heavily carpeted with trailing plants and small blue flowers. Groups of great flowering acacias flank the upper drives and these shrubs border some of the lower approaches, heaping their quantities of bright yellow blossoms and golden green leaves against the dark gray-green foliage of the olive trees.

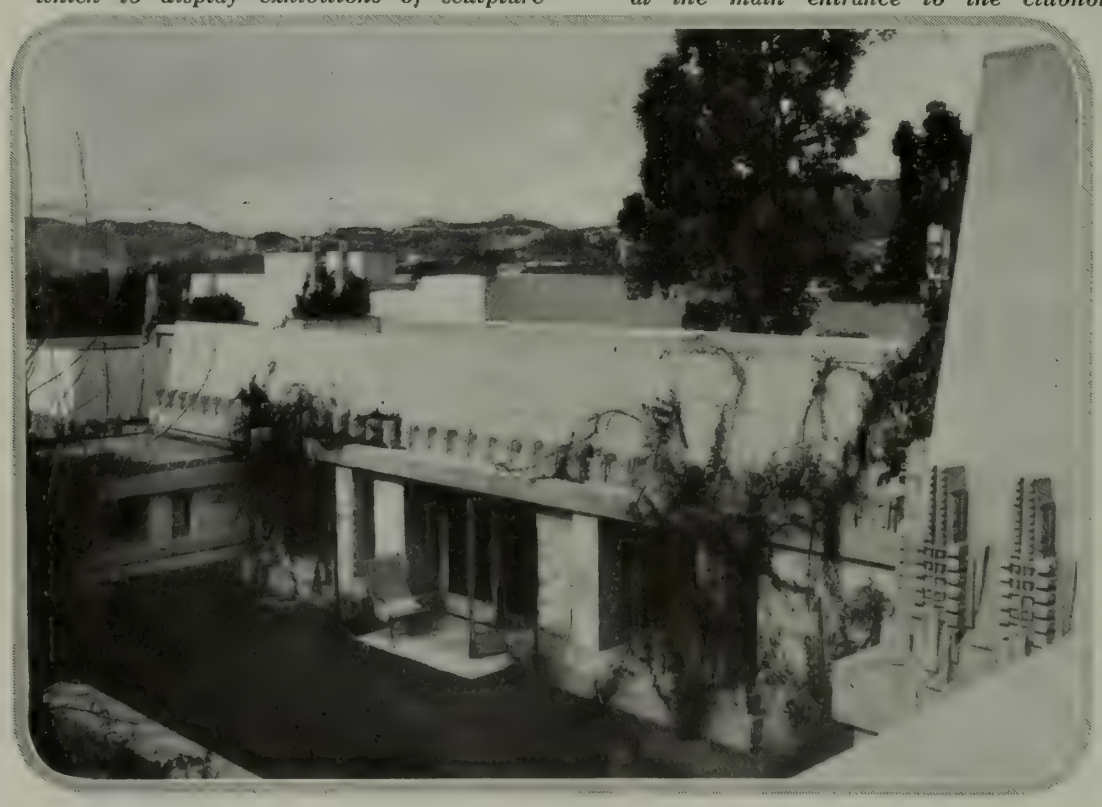
For the conversion of the building to its present status, the removal of but one partition twelve feet in length, the cutting of a single door opening, the installation of concealed lights that have transformed bedrooms into fitting exhibition rooms and the moving out of personal household effects, fitted it completely to the Art Club's every requirement.



From the clubhouse, one looks out over the foothills of the Sierra Nevadas, with the city in the immediate foreground



A rare Siamese figure, carved in stone, stands at the main entrance to the clubhouse



The gardens offer splendid backgrounds against which to display exhibitions of sculpture

In the embrasure of a semi-enclosed patio, large enough to allow the arrival and departure of a dozen automobiles at one time, there is a porte-cochère and colonnaded approach to the main entrance of the house. Here two slabs of concrete, each with a small leaded glass panel relief, and swinging upon metal pivots form a striking door arrangement.

From an irregular foyer and broad corridor with a low ceiling there opens on the one side a tea room of a distinctive oriental atmosphere, raised to a level four steps above the foyer; an out-of-door patio theater, which offers beautiful opportunities for exhibits of garden sculpture as well as the pageants and dramatic performances of its original intention; a long corridor with a glassed roof and side, fitted for exhibitions of sculpture, etchings, water colors or prints, and a gallery, 47 feet long for exhibiting paintings.

From the main corridor there also opens, on the opposite side, a music room suitable for intimate chamber concerts; a comfortable lounge, which is the dominating note of the interior scheme; a charming library and a small directors' room.

The interior decorations, furniture, draperies and rugs were especially designed for this building by the architect. Each important item of furniture is especially placed, "built in" so to speak. Generous seats face the massive masonry of the fireplace that is a feature of the lounge. To the back of these great divans, and at their outer ends, are attached desks (or tables, if you will), from which arise standards for concealed indirect night lighting of the room, and suitable desk chairs accompany these.

Four remarkable and extremely valuable Japanese screens are let into walls of unevenly tarnished gold, encased in fine, vertical grained oak that is hand-polished in its warm natural color. This oak is the wood used for the trim and furniture thruout, and the latter includes numerous upholstered chairs and stools, together with tables and cabinets of distinctive line and detail. The upholstery is of golden brown in heavy velours.

The rugs are especially woven in a peculiar

mauve ground, jeweled here and there near the outer edges with small, clustered geometric patterns of emphatic, harmonious color combinations. Window and door draperies are of dark tan velours used in conjunction with gold and wisteria silks.

Pastel tones, rather than distinct colors are introduced into the panels of the ceiling of the lounge. Lineal and geometric ornament and relief decoration of abstract meaning occurs in the masonry (if one may speak of massed blocks of concrete as such), and conventionalizations of the hollyhock form the motif for much of the carving in wood and the carving and casting in concrete.

The patio theatre, is a gem of architectural, engineering and landscaping invention, ingenuity and charm. Its patio-embraced "auditorium" is a sunken, grass-rugged garden, flanked on the sides by planted perennials and shrubbery, with a small clump of trees towering above walls of the building that form backgrounds for two low colonnades. The sturdy, rectangular columns of these colonnades



Looking across the "apron" of the stage of the out-of-door patio theatre to the pine grove which serves as a backdrop



From the balcony of the theatre, one looks down through the vine-draped proscenium arch to a section of the stage



The auditorium of the patio theatre as seen from one side of the stage, showing the stairway leading to the balcony and the roof promenade

are enriched at their tops with the conventionalized hollyhock cast in high relief. Situated immediately beneath a massive, vine-draped proscenium, lies a circular lily pool, from the centre of which there rises a small dancing figure in bronze—this pool being the basin of an electric fountain. The proscenium span and supporting piers provide visible and concealed exits to and from the house for the actors and a complete equipment for hidden flood and spot lights for spectacular illumination of the stage area.

Three rising steps in concrete form the rear boundary to a grass border that lies at the back of the lily pool, and make an inverted or receding semicircular "apron" for the elevated stage. These steps are provided with earth-filled openings in which are planted small shrubs of the "box" variety, the steps mounting to and establishing the stage level.

A broad stretch of lawn with banked shrubs nicely distributed forms the stage floor and a lovely natural stage setting, while a grove of tall pines penetrated by enchanting avenues is the "backdrop". In this patio theatre pageants, classical, interpretive and costume dances and out-of-doors dramatic performances will be given.

Miss Barnsdall is busy now with the development of an entirely new type of art theatre which is soon to become an architecturally consistent part of the clubhouse. This theatre and its accompaniments will give still another outlet to the talents of those who will be attracted to this great new Pacific Coast centre of cultural development. It is planned to have the building occupy a slope of the hillside immediately adjacent to the present boundaries of the estate. It will fulfill and complete the project which Miss Barnsdall has begun for the people of Los Angeles.

Contemporary Reminiscences

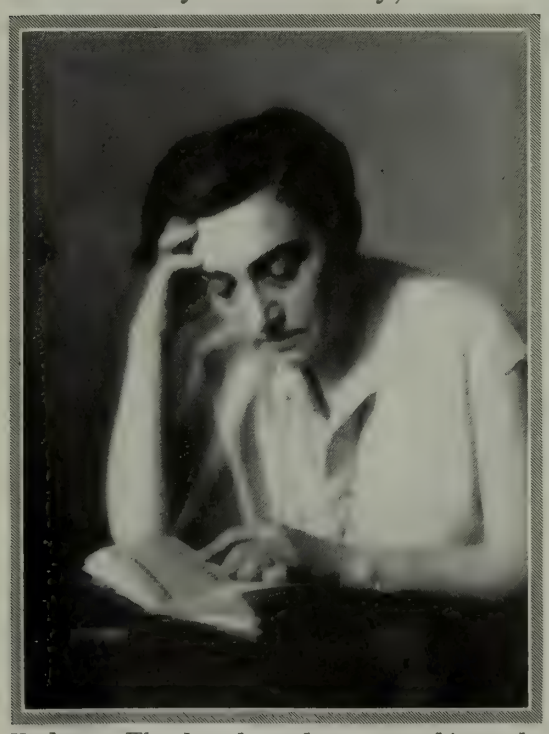
Where American Writers Find Inspiration

By LEWIS GALANTIÈRE

WOODWARD AND AMERICAN HISTORY

I MET W. E. Woodward for the first time one afternoon in Paris about four years ago in the company of Sinclair Lewis. André Siegfried, the French professor of political economy whose prodigiously keen survey of American civilization, "America Comes of Age", has recently been published by Messrs. Harcourt Brace & Co., was also present. Our conversation was of America, a land that interested Siegfried greatly. Woodward did most of the talking; for he among us, despite the presence of Lewis, knew most about America. A large, tranquil, boyish-looking man with a handsome head, he voiced political and economic blasphemies (from the point of view of the honourable Republican Party) in an easy, matter-of-fact tone and a limpid fluency of expression that contrasted dramatically with the intellectual violence of his ideas. I remember that Siegfried and I, who were living then in the same quarter of the town, left together. *"Prodigieux!"* the Frenchman murmured in the cab; *"prodigieux, tous les deux.* What a people, these Americans! Full of contradictions. Sensual and ascetic; mystical and materialistic. Seize them? Easier to seize Proteus." But seize us he did, in a book that is easily the best analysis of America written by a foreigner since Bryce's great work.

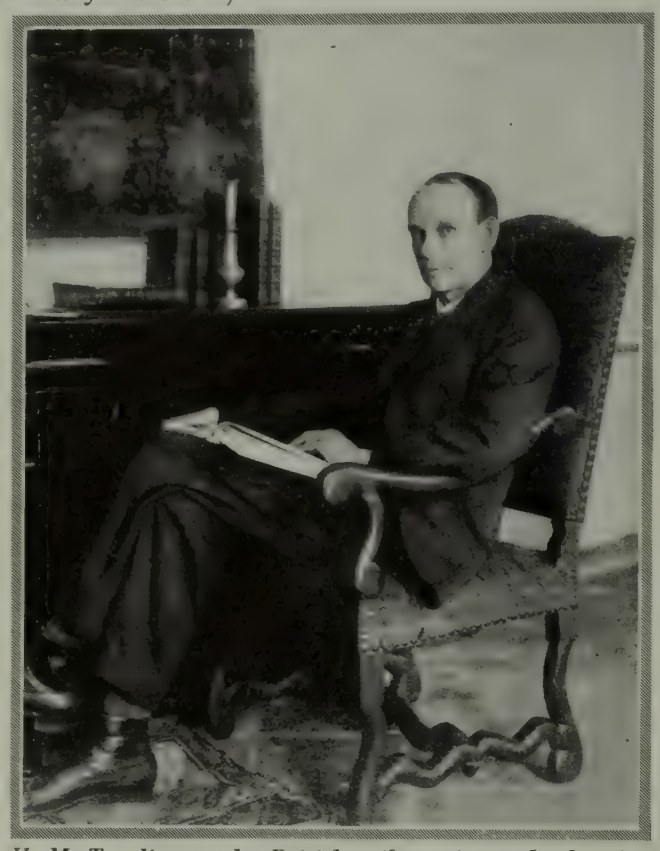
Woodward, a South Carolinian by birth, was past forty-five when he began to write his first novel. He had come to New York in 1900 and had drifted somehow into the then budding advertising business, where he remained for a number of years. Later, he entered the field of investment banking. In both pursuits he learned a great deal about the seamy side of our great industrial civilization. He learned that although brains were used in the making of money, men of brains did not always make money; that al-



Helen Woodward, whose autobiography "Through Many Windows" is a book of singular power and poignancy

though concentration on the object was one method of acquiring wealth, many men concentrated thus to the exclusion of everything else that might have been vital in their lives; that although some first-rate men grew rich, many men grew rich through the employment of secondary faculties, through cunning rather than wisdom, self-interest rather than concern with the common weal, blind perserverance rather than clear-eyed foresight.

"Ask any banker about the rate of mortality among new concerns," he said one day, "and the banker will throw up his hands in horror. We see going firms on every hand, but what we don't see is that the country is littered with the failures of men who have tried to build their own businesses and haven't been able to make the grade. There is more material success in America than anywhere else, but there is also more failure. We



H. M. Tomlinson, the British sailor-writer, who has just published his first novel "Gallions Reach"

forget that. And often, the man who succeeds is, so far as morality and sensibility go, the second rate man: he has had luck, he has been ruthless towards himself, his family, and the world, he has devised cheap stunts, he has effected great mergers—but the finer qualities of humanity have never had any part in his success. Imagination, perhaps. Some of these men have had visions on a vast scale. But those visions themselves have frequently been second rate, not to be compared with the visions of the poets, the scientists, the prophets."

And so Woodward wrote his first novel, "Bunk," an ironic deification of the second rate, a fresh, poetic mingling of phantasy and reality, just as in another age, indeed in another world, Melville mingled these two indistinguishably in his South Sea novels, "Omoo" and "Typee."

But he was a little uneasy in the field of fiction. Story-telling did not suffice him; not even character creation was enough. He wanted his heroes to move against a vivid background on which he might paint the clashing movements and the turbulent ideas that have gone to the making of his country. He sensed our ignorance about the men who have led us and the times in which they lived; he wanted to explain them to himself,



William B. Seabrook who was living in Greenwich Village when he decided to set forth to the Orient, later writing his experiences in "Adventures in Arabia"

as well as to us; he wanted to deal with men in the mass, as well as with individuals. And, whether he knew it or not, he wanted to feel the whole of our nation as a palpable living thing in his hands, for he was perhaps more fundamentally American and America-loving than he realized. Therefore, he turned to American history.

The personality of Washington fascinated him, and he wrote a life of Washington that is full of gusto and colour and searching analysis. Because he displayed Washington to be a man, many people have exclaimed that he lent his hero clay feet. But Washington was, and remains a great man to Woodward and to Woodward's readers.

(Continued on page 112)

Katherine Mayo, whose recent book "Mother India" has made her internationally famous



Broadway to Date

From Pickwick to The Mikado

By BENJAMIN DECASSERES



John Cumberland in the title rôle of "Pickwick" at the Empire Theatre

THE appearance of "Pickwick" on Broadway was a bold and beautiful anachronism. Not only were the gates of time for me swung inward on their hinges at the Empire Theatre, but so vivid and nearly flawless was this production of Dickens' great masterpiece of rollicking, boisterous satire that with the fabled Seven League Boots of magic I strode over all the sophisticated sex-talk of the times into a world that has forever passed away, and having passed away, shone again in that nostalgic past which Emerson says "melts to shining ether the solid angularity of facts." An extra night had been intercalated in that week. I looked at the picture of Dickens in the lobby with renewed interest and sentimental titillations of pleasure. And when the last curtain fell on the company drinking port and singing, ring-around-the-rosy style, "Auld Lang Syne" around Samuel Pickwick, Esq., I passed out into the Broadway of 1927, I felt that I never wanted to see any more cerebro-libido dramas. Also, it did me good to see around me—although it was the second night and the place the fashionable and historic Empire Theatre—so many elderly, sedate men and women of a past generation.

Humor is the redeemer and the eternal youth of man. Consequences are a satire on all intentions. The ridiculous and the paradoxical are the law of life. These fundamental ideas in "Pickwick Papers," swung around the character of that mellow-hearted, transparent, bibulous Samuel Pickwick, will make the book last as long as English literature. The hundreds of characters that well out of "Pickwick Papers" are in the main the Englishman in all his variations and nuances. It is Britain. And Pickwick himself will go down the ages with old friend Falstaff.

The most difficult of tasks is to pack a voluminous novel into a play. It has failed over and over in the cases of Dostoievsky (the Guild alone scored on the Russian), Thackeray and Balzac. It seems as if the very souls of the writers battled against it from the grave. Cosmo Hamilton and Frank C. Reilly have done about as good a job as, I imagine, could be done with "Pickwick." It is "freely based" on the book, but the Dickens' flavor is preserved with rare skill, aided by the fine directive restraint of Campbell Gullan. The illusion, for me, was always complete, especially when John Cumberland, who played Pickwick, was on the stage.

John Cumberland's Pickwick is, as a matter of joyous record, one of the most artistic character portrayals I have seen in years, and certainly the finest thing of his career. So completely does he become that rare, old, buoyant, gentlemanly toss-pot when England was old England that I refuse to believe hereafter that Mr. Cumberland exists *per se*. With exquisite restraint and art, with quiet spontaneity, with childlike nonchalance and gurgles, smiles and ripping, driving laughter out to his audiences. The enforced love-scene between him and Mrs. Bardell, played perfectly by Katherine Stewart, was of the very essence of comedy. Cumberland's portrayal is the tender Comic Spirit at its zenith.

The courtroom scene, the famous trial for breach of promise between Pickwick and the Bardell woman, was the high point of the comedy. Here the honors easily fall to Bruce Winston as Sergeant Buzfuz. During his long harangue to the jury he was so pelted with laughter from the audience that it was difficult for him sometimes to go on. Hugh Miller's Alfred Jingle was a fine piece of bombast and caricature. Charles McNaughton overdid, in spots, his Sam Weller, but I forgive him because of his forthright defence of Pickwick in the courtroom. To "Pickwick" at the Empire Brindisi!

THE EPIC OF A "HOOFER."

Since "The Yellow Jacket",

(Continued on page 114)

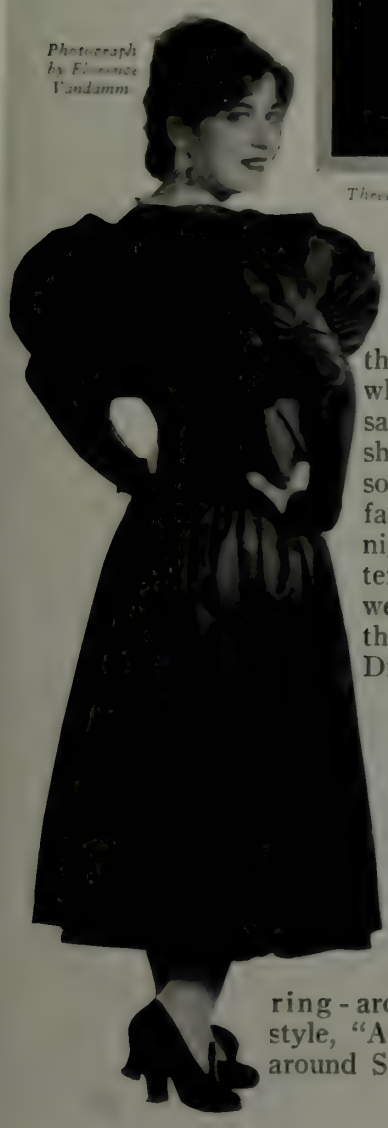


Elaine Temple who plays the part of the wistful Emily Wardle in Cosmo Hamilton's and Frank C. Reilly's "Pickwick"



One of the delightful scenes in "Pickwick" *which illustrates the great care as to atmosphere and detail which the producers have taken with the play*

Three photographs by White Studio



Photograph by Florence Vandamm

Mary Ellis as Katherine in "The Taming of the Shrew", *in modern dress, at the Garrick Theatre*



Rose Hobart in Maureen Watkin's play "Revelry", *dramatized from the novel by Samuel Hopkins Adams*

Old Colonial Home Now a Club House

A Little Pre-Revolutionary House, Surrounded by a Picket Fence, with Lilacs in the Dooryard and Furnished Throughout with Fine Old Colonial Pieces Now Houses the Riding Club of East Hampton

By HELEN BISHOP

Photographs by S. H. Gottscho

IN the village of East Hampton, "down along" toward the tip of Long Island, stands a little house, built in the days before the Revolution, occupied until recently by successive generations of one of Long Island's oldest families and now the home of the Riding Club of East Hampton. It is one of the finest examples in New England of the type of house built by the early settlers and the first sea captains. Around the house is the original old picket fence, without which no genuine New England house was complete; in the dooryard are lilacs and nearby some gnarled old apple trees—and no other planting. For it would be a desecration to fill up the dooryard of one of these old houses with flowers; the courageous, hardy people who built and lived in them during those early days when the Colonies were fighting for their life had no time for flower gardens. When spring came the mingled scent of the lilacs and apple blossoms—that perfume of New England's very soul—drifted through the rooms of the little house. And this was all. It was not until a much later date that with increasing security and ease the New England housewife could indulge her hunger for a flower garden that required time and care. And so the dooryard of this little house has been left purposely in its original beautiful austerity.



The little Colonial house surrounded by a picket fence which is now the home of the Riding Club of East Hampton

The house is the usual one story structure with a roomy attic that one sees here and there on Long Island and on Cape Cod—curious how this type of house is nearly always found by the sea and quite a different type of the same era found in the hills. The original hand hewn shingles are weathered to a beautiful color and texture and the old shutters have faded to a soft grey green blue. The characteristic narrow front door, the "company door," opens into a tiny hall, to the right of which is the little "front parlor". Around to one side, off the porch, is a larger door with the original hinges and locks which opened in to the everyday living quarters of the family—the hospitable door to which in those early days the neighbors came informally, with a loaf of fresh bread or a cake made from a new recipe, perhaps; with the joyful news of a new baby in the village or a sad tale of death. The "side doors" of these little old houses, if they could talk, could tell better than any books, the true, homely and thrilling story of the lives of the pioneer women of New England.



A Terry clock flanked by brass candlesticks and two original settles are in the little parlor of the house

Back of the house is an old well which tells of the days when it was a great luxury to have water so near at hand



As one goes into the little parlor, the slant of the walls is very noticeable, giving to the room a delightful irregularity. The floor boards are fourteen inches wide. On either side of the fireplace, in which hangs an iron pot on a crane, are the original settles which have always been in the



In the corner of this room is an old schoolmaster's desk and nearby a familiar and comfortable Boston rocker. On the table is the first East Hampton shoemaker's wooden tray

house. A warming pan stands beside the hearth and on the mantelshelf is a fine old Terry clock and a pair of heavy brass candlesticks.

In the living room—the sitting room where callers were once hospitably urged to "take a cheer and set a spell"—a naive scenic paper adorns the walls. Every piece of furniture in the room—as indeed throughout the house—is a genuine early American piece. Beside and above the great fireplace are cupboards with fine hinges, one of which is a coveted "H" hinge. Over the fireplace hangs a picturesque old coaching horn the clear notes of which once heralded the approach of the stage to many an expectant village. In the chimney of the fireplace in this room was found a cannon ball from a British warship. The gooseneck and andirons and the iron crane belong to these early days, as does also the foot warmer and candlemould. The hook rugs in this room are especially fine and two chairs are covered with quilts from an old family attic in Amagansett, Long Island. In another corner of the room is an old schoolmaster's desk, beside which is a familiar Boston rocker. On the table stands a wooden tray from the first shoemaker's shop in East Hampton, made to hold the nails of his trade. The table ornaments in the room include old lamps, candlesticks and a wooden bowl and pestle in which some careful housewife used to mix the family medicinal herbs.

But the attic is perhaps the most fascinating room of all. Here is found the answer as to why these little houses have endured. Every one of the great timbers is handhewn and put together with handmade wooden pegs—construction such as this defies time and the elements. Before one window is a fine old pine table; there is another Boston rocker; quaint little footstools and a sea chest which has been in the house since one of the first sea captains waved "Good-bye" to his family, standing beside the lilacs in the dooryard, and set out, his sea chest going with him, for trade and adventure upon the seven seas.

Still above this old attic clings the faint aroma of apples and herbs which once were hung here to dry. And it holds countless memories of children who have played here on rainy days or on cold days of the New England winter when the drifts were piled high over the picket fence and the surrounding country lay buried beneath a blanket of snow. One can imagine the first children playing at being Pilgrims and a later generation at being Indians, after the reality of Indians had lost its terror. But whatever the games they played, they were sure to seek the mysterious attic where there were trunks to rummage in, dusky corners to explore and apples to eat.



Center—The attic is a fascinating place. Here may be seen clearly the handhewn timbers of the house, put together with wooden pegs. The pine table and strong sea chest were two of the original treasures of the house

Right—In the chimney of this fireplace was found a cannon ball from a British warship. The cupboards have interesting hinges, one of them the coveted "H" hinge, and over the mantelshelf hangs an old coaching horn of the early days

An Old English House In Rye, New York

Facing the Blue Waters of Long Island Sound, This Delightful Home of William F. Irwin Combines the Most Attractive and Characteristic Features of the English Country Dwelling

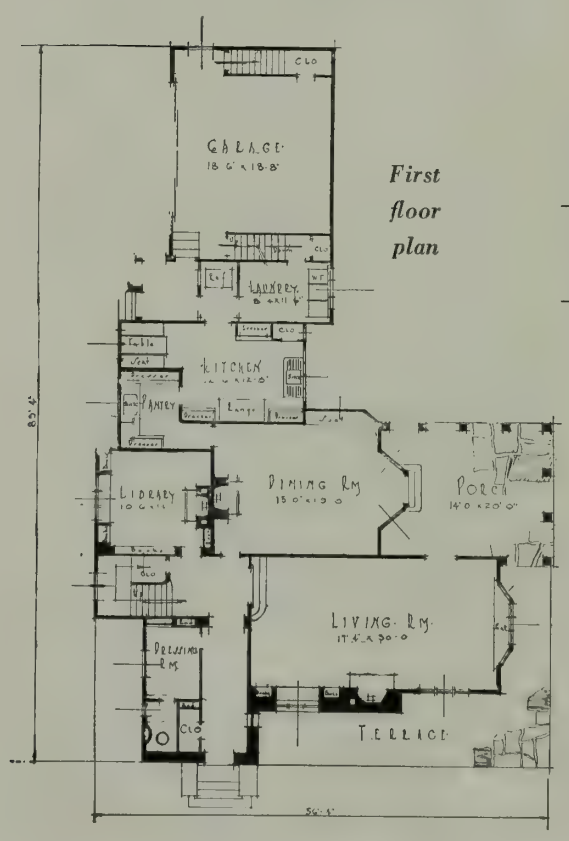


A striking feature of the front elevation is a double flue chimney of stucco and stone which is in character with the English style of country house. The random laid bluestone terrace giving access to the living room adds interest to this elevation

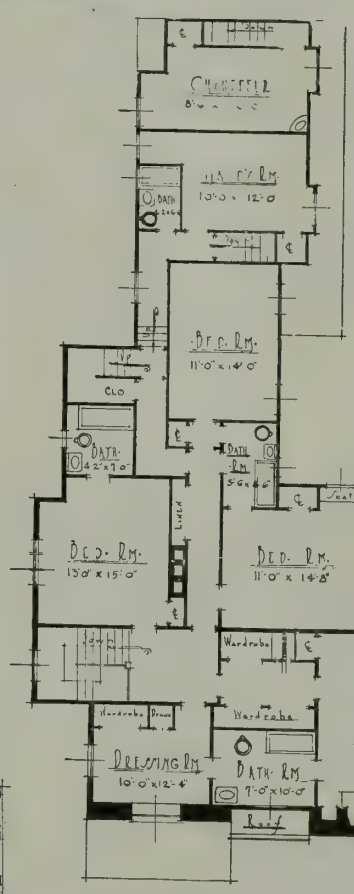


A winding bluestone drive leads to the quaint entrance with its rugged stone steps and sturdy brick arched doorway ornamented with heavy wrought iron hinges and hardware

Designed by F. Albert Hunt & Edwin Kline, Architects
Photographs by John Wallace Gillies



First floor plan



Second floor plan

Although the house has the characteristic cozy look of an English dwelling, the floor plans show its generous number of rooms, with a living room, dining room, library, kitchen and laundry on the first floor, with a connecting garage; and on the second floor, four master's bedrooms with three baths, and a maid's room, chauffeur's room and bath



The charming entrance hall with its flagstone floor and crude plastered walls reflects the general character of the exterior. The walls of the living and dining rooms are rough plastered and unevenly trowelled

DEFENDING THE CUP IN 1886



A Glazed Chintz tells fascinating story



This reproduction of a percale printed to celebrate "The Mayflower's" victory over the "Galatea," comes in green, blue, buff, brown and mouse.

SEPTEMBER 7TH, 1886.

The "Mayflower" was defending the "America's" cup against the British yacht, "Galatea."

Not since the swift sailing "America" —first racing yacht to cross the Atlantic in either direction—brought the cup back from England in 1851, had yachting enthusiasm been more keen.

How the "Mayflower" won the series, slipping across the finish line within only eleven minutes of the specified time, is yachting history now.

. . .

This fascinating incident was celebrated at the time by the production of a printed percale.

An original piece of the percale is owned by Schumacher and it has been faithfully reproduced in this glazed chintz.

In small medallions each boat is shown. In a larger oval, outlined by heavy rope and surrounded by the pennants of the two boats, a view of the race may be seen. Above it, the cup itself—the "America's" cup which we have successfully defended against all challengers for three-quarters of a century! Corals, shells and intertwining seaweed complete the design.

Because of the unusual quality of its glazing, this chintz is particularly adaptable for draperies, as well as for slip covers and pillows. And it comes in a wide variety of color combinations.

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A Group of Distinguished Rooms

One of These Bedrooms Is Decorated in a Light, Sophisticated and Elegant Fashion. The Other Has the Simplicity Appropriate to a Room for a "Jeune Fille"

Photographs by Mattie Edwards Hewitt



In this lovely room in the home of Mrs. McLane Van Ingen of New York, the modern wall paper panel adds interest to a plain hydrangea blue wall. The poudreuse is of walnut, lined with old brocade and the bench is of the same wood with brocade covering

The walls are painted shell pink in the early American bedroom in the home of Mrs. Prescott-Slade. The four posted mahogany bed is draped with cream striped net, with casement curtains of the same material. Glazed chintz with a cream ground and pots of pink and yellow flowers is used for covers and hangings





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Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

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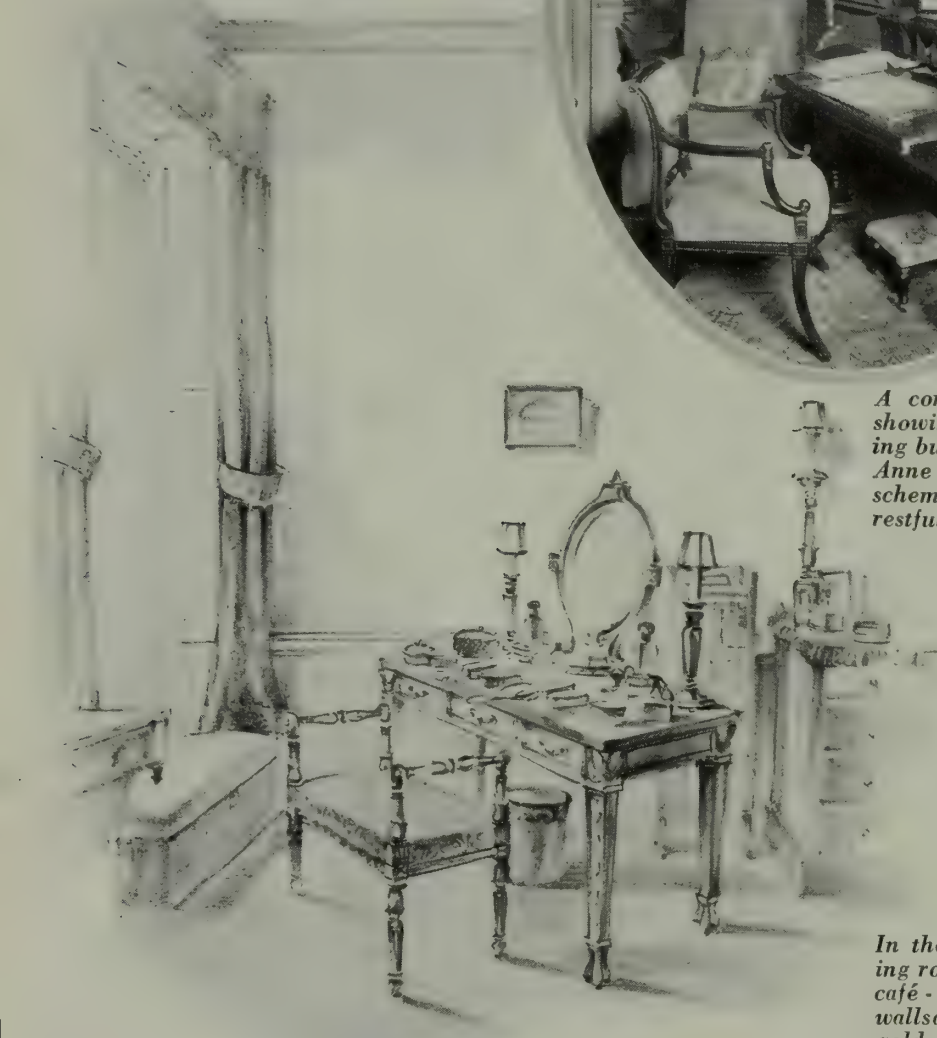
A Quaint House Just Off Piccadilly

The Home of Sir Patrick and Lady Hastings Presents a Taciturn Front. But Inside the Great Doors, Rich Color Warms Delightful Rooms

By JULIA CAIRNS



A corner of the library showing the unique writing bureau and fine Queen Anne chair. The color scheme of the room is a restful green and brown



The furniture in Lady Hastings' bedroom is very decorative. With the exception of the bed, each piece is done in aquamarine blue stippled in gold

IT'S not your home—it's not mine. I wish it were mine—you'd wish it were yours. Within a stone's throw of Piccadilly, from the outside there is nothing whatsoever to arrest our attention, since its exterior presents exactly the same appearance as thousands of other London houses. But come within for a few moments and its exquisite color schemes, its simple charm will win your heart at every turn.

Have you ever seen a mass of soft blue delphiniums against the fainter blue of a summer sky? Something akin to this seems to have inspired the interior decoration of the entrance and the entire staircase. The walls are carried out in these two shades of blue: the upper portion in a pale, almost atmospheric blue with a matt surface, and the lower portion in a deeper blue and finished with a glossy surface. Its effect is one of uplift, joy, happiness, and you are faced with the question, "Why don't more people resort to blues to avert the 'blues'?" As for the woodwork—it is dark brown, and the thick piled carpet a useful shade of beige.

Thus do we approach the first floor, and find the wide landing admirably lit with an old brass chandelier, shaded artistically with old gold parchment shades. There is also a fine old Queen Anne chest with particularly fine brass handles characteristic of the period. On either side are two William and Mary chairs, their high carved backs admirably thrown into relief by the unpatterned blue wall. Picture it as I saw it with a brass pitcher of old gold azaleas . . . no longer will you doubt the artistic possibilities of the landing!

As for the drawing room. Do you know that shade of brown that seems to come between beige and nut-brown—a kind of café-au-lait? A strange way of describing walls, I admit, but in the case of this room it is correct. The groundwork is executed in this shade and is decorated panel-wise by mouldings of gold. The ceiling is cream, and the mantelpiece strikes an effective contrast in malachite green. This scheme, as exquisite as it is unexpected, is made even more so by the charming manner in which the fabrics respond.

You are wondering about the curtains? Old gold! The easy chairs and upholstery in general? A plain furnishing rep which in color approximates the walls, and piped in malachite green. And the lighting? Gilt wall sconces around the room and small table lamps, again of malachite green, and shaded with ivory parchment.

Of the furniture, there are several delightful Queen Anne pieces, but the most interesting of all is a unique writing bureau, an example of the style of that period.

I always think dining rooms fall into one of two categories—either they are intensely arresting or else they are distinctly commonplace. In this one, long after dinner would you linger. Its color holds you. Its simplicity fascinates you.

The walls, which have again been treated panel-wise, are decorated in a soft lettuce green, the mouldings "picked out" in gold. Again, you will find no glaring central light, but rather gilt wall sconces shaded in old gold. The beige carpet is completely non-assertive, while the mahogany table and chairs (the wine-colored seats blend admirably) and the small console tables find themselves in



In the drawing room the café-au-lait walls and dull gold mouldings are relieved by a mantel in malachite

The beautiful Queen Anne bed is made of wood covered with leather and is decorated with flowers



a delightful setting. One could not fail to love the bedroom shown here. Carpet and walls all maintain a neutrality, for the very excellent reason that the furniture is so exceedingly decorative and must at least be allowed to exhibit its charms. With the exception of the bed, it is executed in a delicate aquamarine blue picked out and stippled with gold. Lady Hastings is a connoisseur of colors.



HEPPLEWHITE COUCH, *based on an antique frame purchased in England. Hepplewhite was called "The Frenchman of England" in his day, because of his penchant for French design*

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(Above) HEPPLEWHITE UPHOLSTERED *Arm Chair, designed from a famous English original of French influence. Its subtle curves contribute the utmost comfort*



(Below) A FRENCH PROVINCIAL "POUDREUSE" *for the daughter's room, part of a large group of dainty pieces finished in old beechwood tones with 18th Century decorations in color*



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A Modern House with Indian Atmosphere

In Designing this Attractive and Unusual House in Santa Monica, California, the Architect Was Inspired by the Early Dwellings of the Hopi, Aztec and Maya Indians

By MARY BARBARA DENNIS

Robert B. Stacy-Judd, Architect

IT is a curious fact that although Spanish architecture, which is, of course, native to lower California, should be largely used in modern dwellings, the even more native architecture of the Aztec, Toltec and Maya Indians should have been adapted so little, until recently, to the designing of the houses of today. A house which has as its inspiration the cliff dwellings of the Hopi and Mayas would look ridiculous, of course, in the north or north-east. But in its native setting, in a sunbaked, hilly stretch of country, nothing could be more appropriate. There is something in the soil, the climate, the mode of living suited to the climate, which has developed this type of native dwelling. It is interesting to see in southern Morocco, for instance, where geologically and in its topography the country is much like certain sections of Arizona and New Mexico, that the ancient castles, built on the mountain sides, are strikingly similar in their general architecture to the ancient cliff dwellings of our own country.

The home of Mrs. K. Worrell in Santa Monica, California, designed by Robert B. Stacy-Judd, an architect of Los Angeles, seems to grow out of the very soil, as indigenous as the cactus. For years, he had been intensely interested in the work of the Maya, Hopi, Toltec and Aztec Indians. With these interesting and little known tribes, their art and customs influencing his thoughts, he proceeded to design this home.



The living room is sunk below the main level of the floor two steps. This leaves the inglenook and fireplace on a dais



The house is of stucco in a soft pastel shade of green, the color of the native sage; and although but two stories high, is impressive and extremely dignified

"I was at a loss to designate the type of architecture," he says, "but it has come to be known as the 'Zuñi' type."

The Worrell house is built of stucco which bears a close resemblance to adobe. Although but two stories high, it is so beautifully proportioned that it rises from the ground with the solidity and the sense of power and strength which one gets from the great cliff dwellings of the Indians. A bold, strong outside staircase which looks as if it were hewn out of a cliff mounts to the second story. The surface was executed with wide sweeps of the trowel finishing downward so as to form a shade line at all trowel marks. The walls are colored a very soft pastel shade of green, the color of the native sage. The outlets which are shown in the photograph are of tile and are actual vents and the solid looking column at the corner of the patio wall contains a lamp.

The bedroom window seen on the second floor is the theme for all the openings in the house and is the first time, Mr. Stacy-Judd believes, that such an opening has been used. The beam over the window and the corbels are finished with a sanded effect and softly stenciled.

On the first floor is the great living room, dining room and kitchen. The interior walls are very interesting. In the dining room, the walls are finished in plaster and oil painted to leave an oyster grey surface. The crude, full colors of red, blue, yellow and Van Dyke brown were worked into the wall with the circular motion of a dry rag and after leaving for a few hours, a cheese cloth soaked in gasoline was used to wipe off until the desired color effect was obtained. The beamed ceiling is aged and

(Continued on page 108)



The dining room has plaster walls in an interesting mottled color. The beamed ceiling has the effect of age and the under side of the girders is stenciled. The French windows in circular shape are unusual

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Decorated by John J. Sheridan, Architect
Photographs by John Wallace Gillies, Inc.

Fireplace in the living room, interestingly placed between inset bookcases, the overmantel inspired by Francis Woodhouse room in Breccle's House, Norfolk, date 1583. The treatment of the wood paneled walls is in close harmony with the overmantel, and the frames of the inset bookcases are reproductions of the doorways



Detail of living room in the apartment of Mr. and Mrs. T. Warner showing luxurious old English couch and convenient end table delightfully harmonious with period of paneled walls and ceiling. This detail faces the fireplace shown at the right





Detail of the gallery in the Warner apartment. The carved and decorated paneled effect of the walls closely resembles the living room and is very rich in effect. The ornamental frieze is left in the original wood color and "highlighted" in monotone



Living room looking into the gallery at the left. This beautiful Jacobean room is a reproduction of one in Haddon Hall, Warwickshire, England. The ceiling of especial interest is from a Charles I room in Ford House. One of the finest features of the ornamental fitting shown here is the carved doorway, sumptuous in effect and perfect in outline and form

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Courtesy of J. S. McHugh, Inc.

Left—The fan chair and tabourette are of fine bamboo from the Philippines, finished with rattan caning. Both pieces have hour-glass bases. The coloring of all Philippine pieces is that of the natural bamboo, the rattan canings being in black and natural colorings. The light grace of bamboo is well adapted to these designs

Below—Solid comfort is achieved at no sacrifice of good design and excellent craftsmanship in the willow furniture which is enjoying a deserved vogue. The armchair at the left has seat and box cushion running the full length of the chair. The lounge chair at the right has a box spring, upholstered seat and loose pillows in the back. The little smoke stand is willow, and the same light but strong wood is used for the table with its convenient lower deck for books or papers





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Building and Equipping Your Home

New-Style Radiators, Shields, Enclosures, Heat Cabinets and Invisible Heaters Relieve the Decorative Problem in Varying Degrees

By GEOFFREY BENTHAM

CONVECTION is the technical word denoting the elementary principle that cold air is heavier than warm and that when air is heated it rises. This is the whole a-b-c of modern heating. Radiators do not just radiate heat as far as it will penetrate. They operate on the principle of convection. Cold air is heated between their columns and sections, flows upward to displace the air next the ceiling, which meantime has partially cooled. This is forced down, mixes with yet cooler air and eventually moves to the radiator and retraces the flow of the convection-stream.

So the heating-efficiency of a radiator depends on the ease with which air can circulate through it and the size of its effective warming-surfaces. Within recent years radiator-design has been revised to accord with these facts better than theretofore. Radiators now are made with three, four, five, six or seven tubes or columns, instead of the old-fashioned two.





A grille radiator in the home of Dr. Edward Weston, Montclair, N. J. Photo courtesy of Schleicher, Inc.

The "Seville", a wrought iron radiator enclosure, is suitable for a house in Spanish style. Photo courtesy Kauffman Enclosure Division, American Metal Products Corporation





A collapsible radiator enclosure has a humidifier built in. Photo courtesy Mullins Body Corporation

In this beautiful Spanish room in the home of Joseph N. Snellenberg, Esq. in Philadelphia, the radiator is concealed behind a Spanish grille. Milton H. Blum, decorator. Photo by Mattie Edwards Hewitt

This not only increases their effectiveness; it also makes cleaning them easier. It improves their appearance. Lines are slenderer and more graceful and proportions better in the new type. Radiators of one make are produced in four heights; those of another, in a still wider range, while window-radiators of both may be had in various heights and depths. Three-column radiators are intended for small rooms; those with five, for rooms of average size; while six- and seven-column sizes are made for exceptionally large chambers.

Apparently the design of cast iron radiators has reached its climax in these new styles which, of course, may be painted any color

(Continued on page 122)

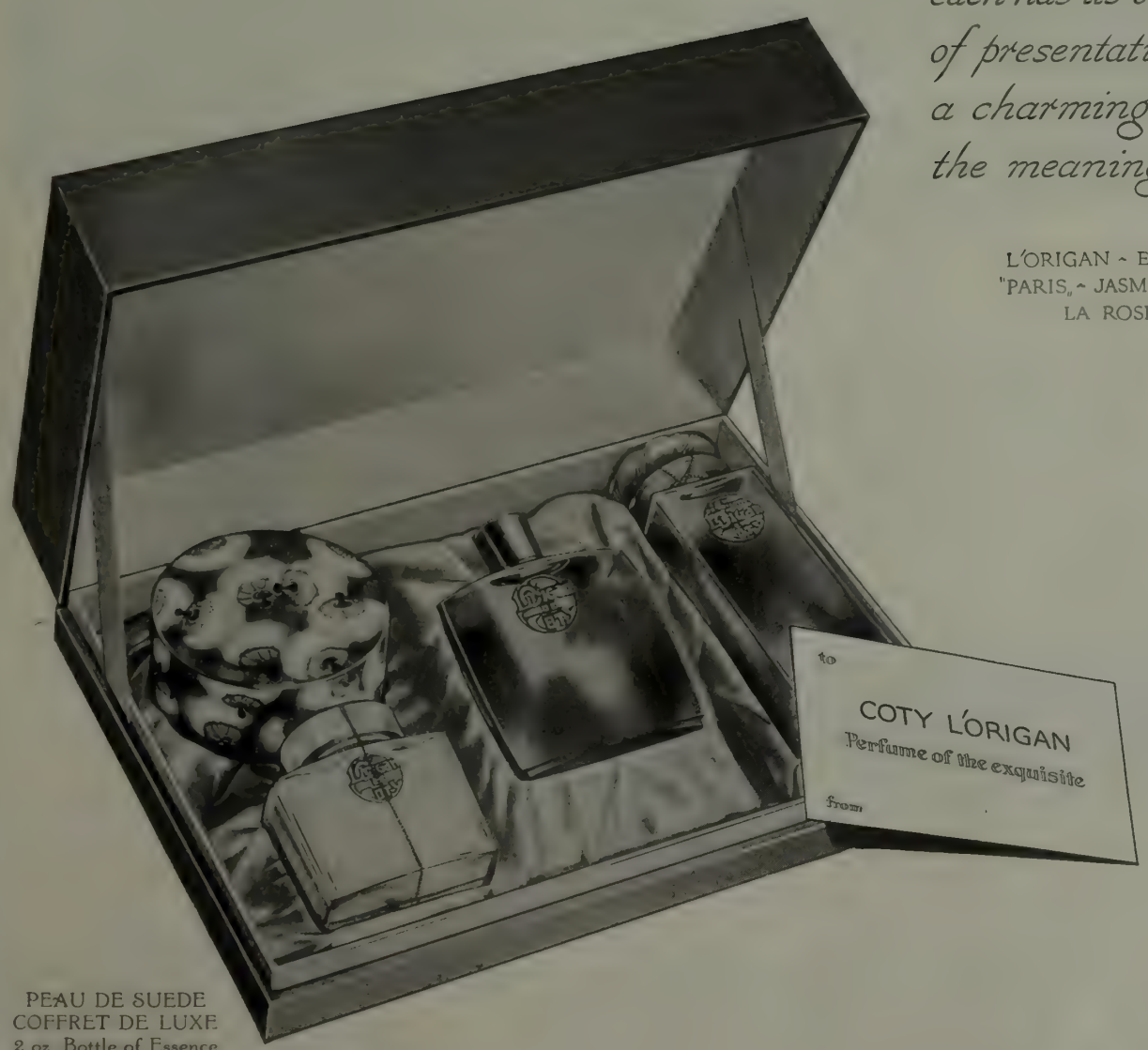


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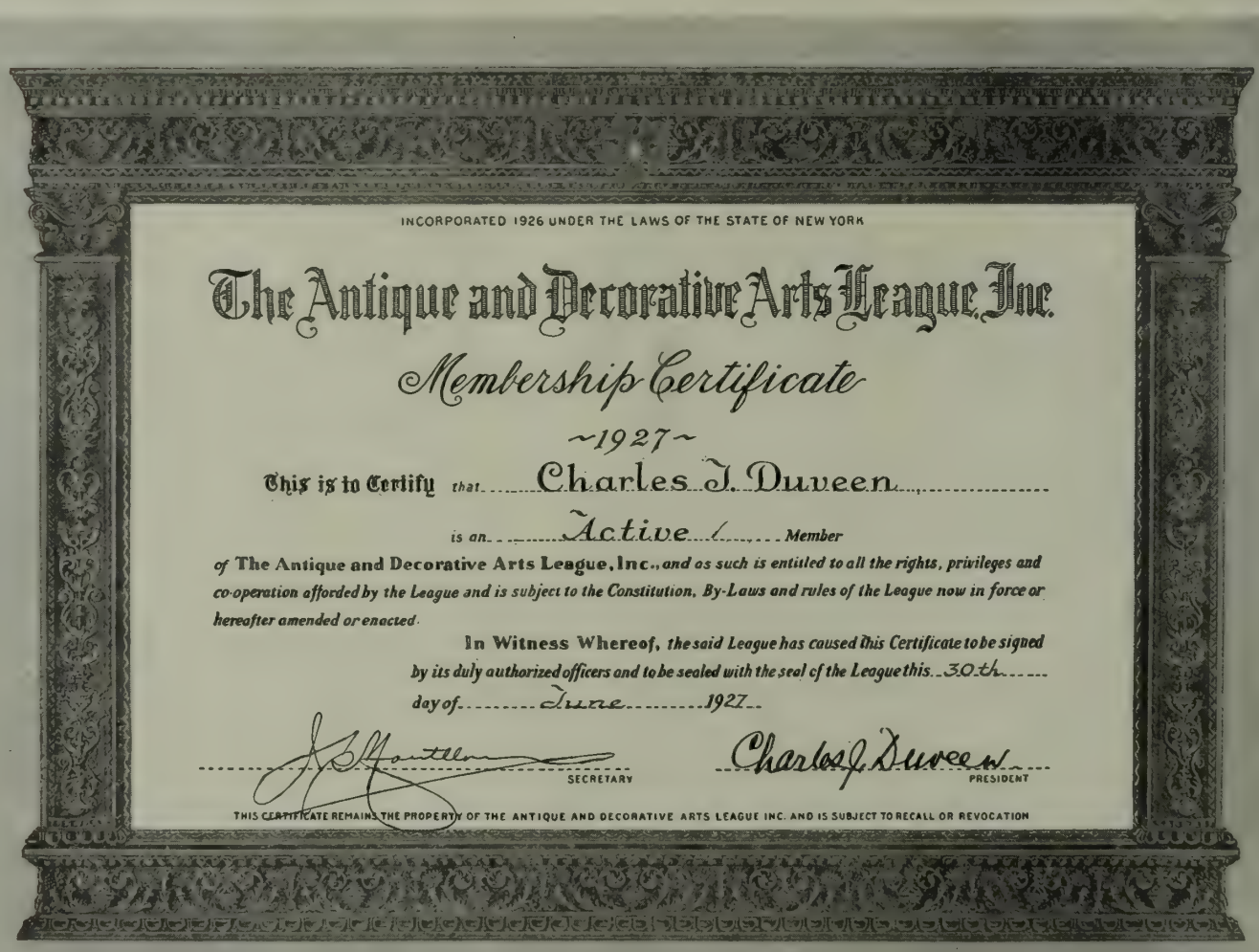
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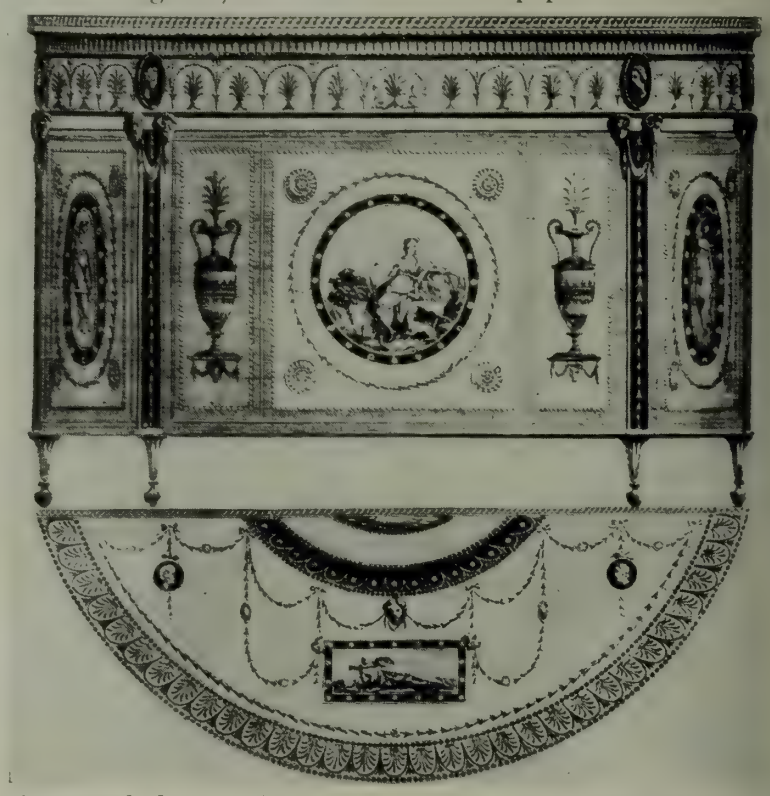
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Angelica Kauffmann

(Continued from page 49)

riani, Pergolesi and Zucchi. Many English rooms of this period owe their fascination largely to the exquisite panel paintings of Cipriani, Zucchi and Angelica, the three principal artists who wholeheartedly entered into the spirit of the Adam style. It is indeed often difficult to differentiate between their work, though when versatility is considered, Angelica is easily the leader.



A commode by one of the brothers Adam, with painted panels by Angelica, from the house of the Earl of Derby, London

More precisely than any of her contemporaries did Angelica represent the artistic spirit of her age. She fell readily into the pseudo-classic manner then popular, a manner of painting difficult to Reynolds and Romney, and disdained by Gainsborough. Her fashionably Grecian figures were neither too heavy nor too light. And while she pleased the fashionable world of England, she also pleased the middle class by sharing their Puritanical prejudices against the nude. In those subjects from the Bible or the classics where drapery would have been ridiculous, she was able to impose upon her rendering a degree of refinement and delicacy to which her decent British public completely succumbed.

Next to Sir William Chambers —who had been to China and introduced chinoiserie to the astonished Londoners and was now the king's architect—Angelica was the most important person at court. Sir Joshua Reynolds thought much of her and perhaps provided the encouragement that led to her activity as an interior decorator.

In England, she had countless proposals of marriage, for she was amiable and beautiful as well as clever, but she paid heed to none of them, having her affection or possibly her ambition centered on Reynolds. That confirmed old bachelor, however, saw no reason for altering his state. Though we may assume a little philandering on both sides, bachelor he remained. He always maintained a warm admiration for the talented young woman who slipped so easily into the popular neoclassic manner which he found decidedly trying, and he was always the best of friends, helping her with introductions, finding her work and even employing her.

Angelica was often employed by the brothers Adam to decorate the ceilings of their houses. Indeed to the general public she is perhaps best known by her achievements in this direction. As a rule she prepared her designs on paper or canvas, and they were then placed in their proper position on the wall or ceiling they were intended to decorate. This was considerably simpler for a woman, and apparently just as successful as applying them direct. The value of Adam's "compo" or composition stucco is



At 20, Portman Square, London, is an overmantel painting attributed to Angelica Kauffmann

(Continued on page 92)

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Angelica Kauffmann

(Continued from page 88)

not to be underestimated in the increase of painted decoration both in rooms and furniture. Its plaster whiteness demanded the complement of color, and this was added, first as applied color, and second, in the form of painted medallions. Angelica's splendid facility in painting panel pictures both on ceilings and walls as well as furniture, contributed to her fame. Her four paintings on the vestibule ceiling of Burlington House (The Royal Academy) representing Genius, Design, Composition and Painting, are graceful in composition, rich in color, and the best things of the kind, according to the critics, produced by a woman in England.

For some time, the lifeless white of large mantels had also been an obstacle in the decoration of rooms. Some decorators used vari-colored marble to overcome this, but Reynolds found another expedient. He commissioned Angelica to paint some of the white marble overmantels in his house, and the successful result found many imitators and more commissions for Angelica.

Angelica's romantic disposition led to her being betrayed in 1767 into a marriage which ruined her life. Angelica was at this time at the height of her popularity, painting persons of rank, visited by the Princess of Wales and members of the court. Choosing from a considerable number of suitors the most undesirable from any point of view, she married an adventurer who posed as Count Frederick de Horn, the head of an important Swedish family, and who was instead the Count's valet, a man by the name of Brandt, and already married to a young German girl whom he had basely deserted. The appearance in London of the real Count Frederick disclosed the fraud. Brandt was pensioned off on condition of his leaving England which he did with most of her savings, but Angelica felt the blow to her pride so severely that for the rest of her stay she never again appeared in society. The affair wrecked her life from a domestic side, as the impostor did not die for many years.

Reynolds however befriended her and it was doubtless owing to his good offices that her name is found among the signatories to the famous petition to the king for the establishment of the Royal Academy. The king sat for her expressly to show his sympathy, and she had numerous commissions, adding to her income, moreover, by singing at entertainments given by prominent people. Her friends were loyal to her through the long period of disappointment and humiliation following the revelation, and both artistically and financially she prospered during the thirteen years that passed before Brandt died.

After Brandt's death, Angelica married Antonio Zucchi, the Venetian artist who had come to England and engaged in work with the Adam brothers similar to Angelica's. This time she made no mistake. Zucchi was a peerless husband for one of Angelica's temperament. Not only was he affectionate, but he was endlessly useful. Fully experienced in her own type of work, an artist himself, he understood fully all the worries and pitfalls, whether artistic, temperamental, business or household, that could trouble her, and protected her from all. He was a solicitous and competent adviser, thoughtful and helpful in every way, sparing her details and anxieties, and giving himself over to being a devoted husband.

At once upon their marriage they left England for Italy where Angelica continued to prosper, though just about this time she suffered the loss of her father. At Rome she met Goethe who was getting over one of his frequent attachments and was prepared to console himself with another. He was much younger than Angelica and very stimulating and attractive to her. While the friendship remained wholly platonic, it was a fervent one not unmixed with the sentimentality characteristic of the times. Goethe dedicated Egmont to her, and she designed the frontispiece of the first edition for it.

Everywhere she was received with enthusiastic acclaim. Her commissions were remarkably numerous, and she continued to make friends in the highest circles.

Fifteen years later, the devoted Zucchi died, and in that year, 1795, the attack upon Italy by the French caused a diminution in her commissions. Her last years were made difficult by the troubles of Italy, and although her friends as usual rallied round her, she was obliged to work harder than ever. When she died in 1807, she was honored by a splendid funeral under the direction of Canova. The entire Academy of St. Luke, with numerous ecclesiastics and virtuosi, followed to her tomb in S. Andrea della Fratte, and as at the burial of Raphael, two of her best paintings were carried in the procession.

This is the bare outline of a life filled with emotion, work, vicissitudes and fame such as history seldom reveals. Her fame and reputation as a painter have both suffered somewhat of late years. The mood of art has evolved from these "classicalities" as she called them to twentieth century realism.

The charm and fascination of her work lie largely in its feminine quality, its softness and tenderness and graciousness. At a time when womanliness meant these gentler appeals, Angelica Kauffmann caught their modest beauty, and with rare decorative sense imprisoned them in her art.



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Planning a Georgian House

(Continued from page 57)

silks and damasks. A writing desk or secretary in bottle green lacquer lined with old copper paint between the windows. A French candle lamp with painted tin shade on the desk and lots of old English china bowls for flowers and statuettes and jade to give color and show a feeling of beauty and understanding of the culture that prevailed in homes of this time. A large and important portrait is necessary over the mantel and one or two smaller ones on other walls besides an architectural picture or two and some old pen drawings. A few lamps may be made from one or two old Chinese vases and have dull silk shades of gold taffeta or thin embroidered silk glazed to make them transparent and stretched on frames. One floor lamp of polished steel helps a room and is always convenient.

Dining Room

Walls divided off with panels and treated in marbleizing of violet, green and a soft watermelon pink. The center of the panels to be pink with violet style and mouldings painted on the wall in a rich green.

Ceiling paint and glaze antique in a lighter shade of pink.

Floor

Cover with a green marbleized rubber composition with medallion set in of pink, gold and black forming a design after mosaic pattern. These mosaic patterns are different from the average floor coverings and give style to one's dining room.

Door trims and window casing marbleize with the green marble effect and paint the doors to look like old Italian walnut.

Furniture

An oblong table with fluted square legs made of walnut and a pair of small walnut commodes with dark green glass tops. Over these hang a pair of architectural pictures or set them into the walls.* A long narrow console is used for a serving board. This is painted a rich green over a silver leaf foundation and glazed down to look antique. The top to be of pink marble. Set into the wall over this a long mirror divided up into small squares and held in place with green glass rosettes. A set of six painted side chairs upholstered in violet antique satin and the frames painted green over silver are used with two walnut and gilt arm chairs at each end of the table.

Lighting Fixtures

Four lyre antique gilt side lights with green glass drops and shades of pale violet silk. A center fixture of green glass beads strung together forms a ship design and should be suspended from the ceiling by a pink satin cord.

Draperies

Watermelon pink taffeta lined with cloth of gold gauze and hung from gilt arrows are used at the windows. These are made to drape up high and trail on the floor and trimmed with green and violet silk fringe soft and fluffy. A screen of the same taffeta quilted is set into an old wooden frame and touched with gilt to shield the serving pantry door.

DRAWING ROOM OR MUSIC ROOM

Walls

A chair rail planned to go around the room about 27″ above floor and made of carved moulding. Small oval panels made from composition mouldings are applied to the wall below this and separated from each other by narrow vertical panels. Above the chair rail plan to use plain plaster walls with panels of antique mirrored glass decorated after Chinese motifs in soft tones of gold, terra cotta and green. Around these use compo mouldings and swag designs that have been copied from Adam motifs to enrich the glass panels. Narrow vertical panels made of this same composition material may be planned to come wherever an outlet is to be used for wall sconces.

Paint the walls in silver paint and glaze with a high varnish being careful that this is put on with a smooth glossy finish and then rub down with rotten stone. When this is done glaze over with a pure wash of Indian yellow. Paint the chair rail and wall space below and all the compo mouldings around the mirrored panes with a dirty white crackled paint and rub with antique dust. Small Chinese motifs that harmonize with the detail of the glass panels may be painted on in a faint manner in all the oval panels below the chair rail such as flowers, birds, etc.

Ceiling paint a dirty white with a fine tracery of silver about nine inches in from the cornice. This cornice should be copied from an Adam motif also.

Mantel

Old creamy white marble with classic medallions set against green marble would make a pleasing selection or an old wooden Adam mantel that is of pine or deal painted in chalky white and allowed to peal off would be nice. Either to have a soft creamy yellow facing of marble.

Window Draperies

Yellow and blue striped taffeta in narrow stripes made with French headings and to meet in the middle. These are trimmed with scallops of knife pleated ruffles made in sharp points and piquoted on the edge of plain yellow taffeta and finished with a narrow ribbon on the heading.

Side lights

Tall graceful gilt brackets enriched with crystal strings and drops of green and sapphire blue pendants and tall candle fixtures

(Continued on page 104)

*Note: Instead of the architectural panels floral wall paper after a French flower design with urns and fruit might be substituted to reduce the cost.

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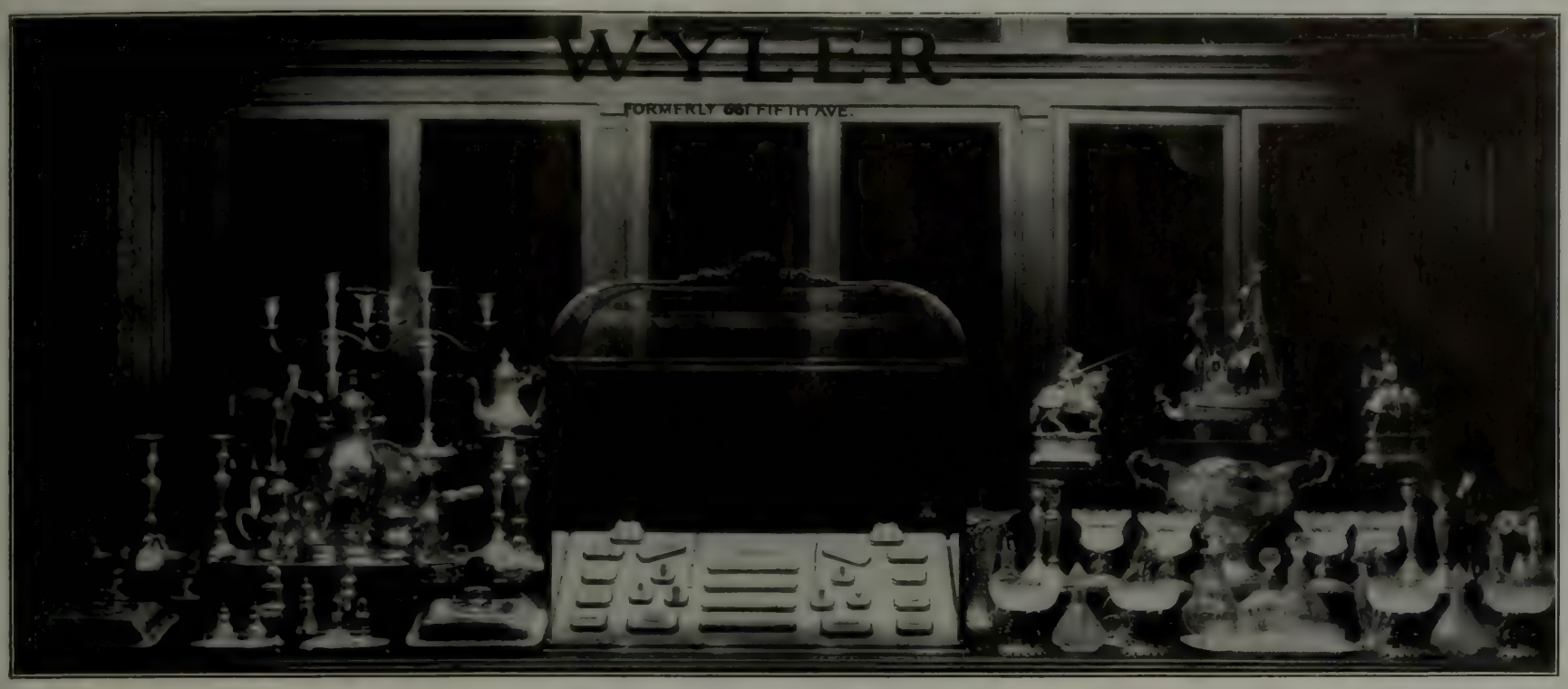
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Planning a Georgian House

(Continued from page 98)

with oval shields of gold glazed taffeta.

Floor

Stained a dark rich walnut and waxed and covered with a large oval hand tied Austrian rug in yellow with a leaf border of green ivy leaves and terra cotta Chinese motifs to tie them together. The center of the rug is in plain two tone effect of yellow.

Furniture

A painted piano in cream and gold on a wrought iron tripod frame in lyre shape design. Little glass mirrored stars may be applied to the case of the piano by screwing them on to give a smart effect when it is finished. An old walnut and gilt bench or armchair covered in dull faded yellow velvet to be used at the key board. A smart overstuffed sofa without a back and high upholstered sides to be used against the long wall. This has a painted frame that is also enriched with applied mirrored glass stars and the covering is of old oyster satin tufted with little rosettes of terra cotta ribbon and the edge of the loose cushion is bound with this ribbon also. Use many colored pillows against the wall here.

On each side of this sofa a pair of antique and painted gilt consoles with creamy white tops and touches of old green paint. Two walnut side chairs in terra cotta velvet and one or two French armchairs or bergeres covered in rich brocades may be mixed with this collection of furniture. Between the two windows so there is light enough for playing cards, may stand a smart walnut and gilt card table with a mirrored glass top set in with a narrow band of the walnut around the edge about 3″ wide. Four old terra cotta lacquered chairs with quilted pads in yellow faded satin are corded with brown satin and tied to the chair frames. A lovely old painted harp stands in one corner near the window with a small stool by it for one to use when this instrument is played upon.

A small screen is placed at right angles from the fireplace and used to shield a small French chair or sofa with a small table for a lamp and smoking things beside it. A lovely tole urn has been wired and used with a silk shade of the striped taffeta made on the bias and trimmed with terra cotta fringe and is used on the piano for light and one or two old vases have been wired for lamps also. This makes a dressy but amusing scheme for a more formal room if the house can use it. If this extra room is not available I would suggest using a small piano in the living room especially if there are young people around.

BED ROOM

Walls

Paper with a gay flowered design on a peach ground and pale greenish blue leaves. Use a narrow architectural border paper to edge around the top and bottom of the walls and over the doors and window openings. Paint the woodwork the same tone as the peach background of the paper and wipe into the mouldings a little of the blue color. Paint the doors solid greenish blue and touch up the mouldings around the door panels with pink paint a little darker than the peach tone of the woodwork. Have the mantel marbleized in a peach marble with some yellow veins to harmonize with the colors in the paper.

Ceiling

Kalsomine a soft pale greenish blue to match the color of the doors.

Floor

Cover entirely with a soft greenish blue carpet, seamless or sewn.

Draperies

Use full shirred over-draperies of peach organdie with wide fluted ruffles of the same material over glass curtains of pale blue voile. Roller shades with painted flower designs on a peach glazed chintz ground and bound with a wide hem of blue glazed chintz are hung at the window. A narrow valance drapery of blue and peach glazed chintz alternating colors is side pleated and used over the draperies of organdie that are to be made long to reach the floor, and tied back with pleated rosettes of the peach and blue chintz.

Furniture

A pair of simple sleigh type single beds painted to look like satinwood and lined with wide bands of peach pink and garlands of flowers in the panels have spreads of blue silk quilted in a wide diamond pattern and finished with tiny rosettes of pink ribbon. The flat oval bolsters are of the same and tufted with the ribbon also. A small chaise longue has a slip cover of gay flowered chintz to harmonize with the wall paper but not the same pattern. A small overstuffed chair and one slipper chair are covered in a peach satin and piped in blue and between the windows is a draped dressing table of blue taffeta with two flounces of shirred peach organdie made in deep flounces about 12 and 18 inches deep, one over the other. The top is of painted mirror glass with a border of blue ribbon painted on the under side. Two commodes of satinwood and a tall dressing case of painted wood in cream and blue with some conventional decoration and lined with bands of pink match the beds. A small writing desk is of satinwood also.

Lighting fixtures

A pair of lyre shaped side lights in gilt and blue with blue drops and peach shades and a floor lamp in painted metal by the chaise

(Continued on page 124)



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The Popularity of the Wing Chair

(Continued from page 59)

rather than as beds, the arms came to be terminated in a scrolling line set back from the front of the seats in order to accommodate the fullness of the ladies' skirts, and the use of ratchets was gradually discontinued. William and Mary wing chairs are particularly pleasing in the flamboyant curves of the wings and arms and bear characteristic turned legs terminating in the Spanish foot.

With the period of Queen Anne, further improvement was made in the comfort of the chair in the adjustment of the frame to fit the curves of human anatomy. The backs were shaped to conform with the lines of the body, supporting the shoulders and curving forward towards the seat in a line of comfort, the seats were curved at the front, and separate down cushions were added, with the result that these chairs were superlatively comfortable. Some were made of walnut with small, plain cabriole legs, sometimes connected by stretchers, and terminating in a spade or club foot. During this period the wing chair came into general use. With the production in England of rich fabrics, due to the increased numbers of craftsmen and designers who fled from France to escape religious persecution, the coverings of the chairs assumed a colorful magnificence. Crimson velvet, blue and silver damask, appliqué embroideries, and exquisite needlepoint in many colors made the chairs as resplendent as they were comfortable. Later chairs done in the manner of Chippendale with square legs, or with the knees of cabriole legs carved with shell design and having ball-and-claw feet, were made of mahogany and attest to the popularity of the model until the middle of the century.

In the classic revival of the last half of the century some of the spaciousness of the earlier chairs was lost in the slenderizing process which affected the other furniture types. The chairs became lighter, more exquisite, and were also more rarely used, as the winged type had no progenitor among classic forms and was a trifle too bulky in its original form to combine well with the graceful daintiness of eighteenth century lines. Hepplewhite shows but one wing chair in "The Cabinet Maker and Upholsterer's Guide." He calls it a "saddle-cheek." It has square legs, spade feet, straight underbracing and thin arms and possesses the original feature of having the arms extend through to the back in contrast to the earlier examples in which the arms extended only to the wings. He plans it to be covered with leather or horsehair or "to have a linen case to fit over the canvas stuffing as is most usual and convenient." Sheraton shows several variations of the type in his "Cabinet Dictionary." One is called a "hunting chair" and is arranged with a frame to slide out at the front "to form a temporary resting place for one that is fatigued, as hunters generally are." Another is called "the tub easy chair," and is "both cosy and warm; for the side wings coming quite forward keep out the cold air, which may be totally excluded from the person asleep, by laying some kind of covering over the whole chair."

Wing chairs began to appear in American inventories early in the eighteenth century. They were usually part of the bedroom furniture and were highly apprized, in part perhaps because of the high cost of cloth and the large amount required to cover the chairs. Salt marsh grass was in some cases used for the stuffing of the early chairs.

The finest wing chairs for use in present-day interiors are triumphs of the cabinet-maker's and upholsterer's arts. Frames of the original chairs have been carefully taken apart and studied, and skilled cabinet-makers fashion the frames of the authentic reproductions with every fineness of line and grace of curve of the originals. Handwork is necessary for these fine productions, for in large measure the distinction of the original is due to internal and unseen cleverness and accuracy of the framework, and machines cannot accurately enough produce the careful spacing of curves and inner angles and slants, the mortising and tenoning of the various parts, the slender and graduated curves of the shoulders, arms and legs. In addition the essentials of comfort which are demanded today and which are not found in the original chairs, must be considered. Springs must be carefully fitted and tied by hand, padding must be cut and arranged so that not a line of the original is marred or lost. That this is now accomplished successfully is demonstrated by the fact that those persons who are so fortunate as to possess an antique wing chair usually have the upholstering reconstructed. Thus the joy of owning such a piece is heightened by being able to use it with comfort.

There are certain short-cuts in manufacture, however, by which it has been found possible to make creditable adaptations of the original wing chairs at a very moderate cost, bringing the possession of these delightful chairs well within the reach of anyone. By the judicious use of canvas pockets to confine the springs, instead of tying them by hand, and by machining the frames, instead of making them by hand, it has been possible to modify the cost of production without great loss in line or proportion.

While the wing chair fits most admirably into Colonial interiors, it can be used harmoniously with almost every type of decoration. Reproductions of the William and

(Continued on page 108)

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House with Indian Atmosphere

(Continued from page 76)

the under side of the girders stencilled. An interesting feature of the room is the circular window with the French door combination, the first window of this type, to Mr. Stacy-Judd's knowledge, to be used in the west.

The living room proper is sunk below the main level of the floor two steps. This leaves the inglenook and fireplace on a dais. The fireplace itself is very simple and the arch above it springs from one corner of the chimney at an angle across to the wall of the room and forms a cozy inglenook. The quaint arch over the stairway lends an exceedingly interesting and odd combination for this end of the living room. Through the doorway between the staircase and the fireplace is a room finished in aged Chinese colors and furnished with Chinese rugs, furniture and prints. The texture on the plaster walls varies considerably from the dining room and elsewhere and was so put on that in wiping in the strong colors, they remained in the pits and crevices of the plaster, thus making the color scheme resemble an old piece of ivory with the faint tones of the various colors showing through and darkening toward the base. The ceiling is formed with 6 x 8 rough, hand hewn beams over which is laid split cedar siding, butt edge down. The latter are all aged to resemble water-aged timbers and the joists are burned with a torch and highlighted with a stencil brush.

Since the Warrell house was built, Mr. Stacy-Judd has been called upon to design similar houses for Honolulu, Florida and other parts of the country where such a house fits naturally into its environment. The Aztec Hotel in Monrovia, California, designed by him, is the first complete structure in this country designed on Mayan lines, and was the forerunner of his later work in the same manner.

The Wing Chair

(Continued from page 106)

Mary wing chair with the Spanish vase-form foot, or the Queen Anne chair with the Spanish or goat foot are harmonious in line and feeling with Spanish and Italian interiors and may be used in them with perfect propriety and great charm. The alliance may be further emphasized by selecting for the covering some consistent fabric, such as the old Italian flame-stitch embroidery. For French rooms there are adaptations of the Louis XIV "fauteuil de commodité" called "Confessional chairs,"—the "ears" of which were not upholstered but were pierced,—made actually to enable the priests to listen in comfort to the sins of the faithful.

The High Cost of Art Education in Paris

By FRANCIS MILTOUN

"TWO francs' worth of pine wood panel, and I paid six francs for it, four francs for two brushes that, when I was a *nouveau* in the ateliers fifteen years ago, cost me a quarter of that sum. That's what it has come to! It's approaching the impossible! Oh, the *bon vieux temps!* The *croquis* class is a hundred francs a month instead of twenty-five and a *gigot bretonne* at chez Henriette now lightens you by two and a half francs instead of half a franc. How are the new-comers to carry on?"

This rather disjointed but specific sequence of plaints was overheard in a Latin Quarter restaurant these last days, uttered by an American artist who had returned to his old Paris repair for the first time since before the war.

He is not alone in his plea. For the American, however, or the Britisher, or the Hollander, the Swiss, the Dane, the Spaniard or the Swede (all of them from "high exchange" countries) it does not so much matter. As a consequence they are more numerous in Paris art student circles than ever before, particularly those from the Scandinavian countries.

The dollar, as the world's standard monetary unit of the moment, will buy four times as many francs as in pre-war days and that helps a lot, even if Henriette's or Boudet's or Jouven's (names today which are purely fictitious, their owners having passed into the great unknown if not the great beyond) do charge you seventy-five centimes for the use of a *serviette* as the accompaniment of your Latin Quarter *dejeuner à la fourchette* instead of the modest fifteen centimes of old. The balance is not quite struck by the exchange on this item, but then prices are higher for "ham and" in American cheap restaurants and "veal and ham pie" in the London "A. B. C." shops. And put it down to this: French cookery may not possess all of the charm of its classic traditions of other days, but it is still something far better—in the small restaurants in particular—than in America or England, and that is saying a great deal in its favor. It is the one thing the French do better than all the world, one of the things perhaps one should say, but, indeed, they are not many.

The *etranger* may stand the pace and not feel the body blow, all but the "coffee and roll" Russians and Poles of whom *le quartier* never did see so many as today. Refugees of talent undoubtedly they are, but they seem to live off that humble fare, and look the part. It is, however, the French young man and woman

(Continued on page 136)

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Priceless French Furniture in Paris Sale

(Continued from page 60)

francs. At the present sale they were knocked down after much excited bidding to Mr. Lewis for the sum of 450,000 francs! The presumed portrait of Miss Fitz Gerald by Sir Thomas Lawrence went to Mr. Van Gelder for 800,000 francs after a demand for 500,000. The Vigée-Le Brun portrait brought 350,000 francs.

The second day was enlivened and made dramatic by the spirited bidding for the furniture. When the "Secretaire de Dame" by Roger Vandercruse La Croix was put up for sale at a starting price of 400,000 francs, Mr. Gronowski, the curator of the Palais de Beaux Arts of the City of Paris made a bid and announced that he wanted the "Secretaire" for the city museum. Although visibly put out the other bidders bowed gracefully before the desires of Mr. Gronowski. All remained silent except a very rich amateur from South America who was determined to have the piece of furniture for his private collection. Price was no object to him and without worrying about the hisses and rude remarks directed by the crowd towards him he continued bidding against the City of Paris. With only a limited sum at his disposal Mr. Gronowski soon became silent. Then the art-dealer, Mr. Founés, announced a gift of 10,000 francs to the curator to enable him to continue the fight against the South American. Cheers for Founés; hisses and cat-calls for the obstinate and tactless foreigner, who nevertheless continued to bid. The Founés sum having been bid away Mr. Blumenthal announced a gift of 50,000 francs to Mr. Gronowski but still the South American, heedless of the growing hostility of the room, continued bidding. Mr. Hamburger having added 10,000 more francs to the city fund and the South American having finally understood the temper of the crowd the "secretaire" was finally adjudged to Mr. Gronowski for the record sum of 706,000 francs. It may now be seen in the museum of the Petit Palais in Paris.

Among the other prices paid for pieces of furniture may be cited: the Table de Dame attributed to La Croix, 350,000 francs. The roll-topped bureau signed David Roentgen, 290,000 francs. A large Louis XV commode ancient lacquer, signed I. F. Dubut, 200,000 francs. A little oval table in marqueterie of the Louis XVI period, 220,000 francs. A little secretaire, marqueterie of colored woods, Louis XVI period 516,000 francs.



"Le Printemps," one of a pair of eighteenth century Aubusson tapestries which brought a high price at the exciting sale of Madame de Polès's art treasures in Paris

On the third day the tapestries and tapestry covered chairs and canapés were sold. A large armchair of the Regency period covered with an ancient Gobelin went for 228,000 francs. Six large chairs covered with Beauvais tapestries illustrating La Fontaine's Fables brought in 375,000 francs. The large Beauvais of the Louis XV period "La Leçon de Flute" went for 975,000 francs and the three 18th century Beauvais valances brought 243,000 francs. And to end the three hectic days a Savonnerie carpet of the Louis XIV period was bid up from 250,000 to 450,000 francs. Altogether the treasures collected by Madame de Polès through so many years and with such unfailing good taste were dispersed in a few brief but crowded hours and in their place was left the sum of twenty-one and a half million paper francs. A most extraordinary sale!



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Contemporary Reminiscences

(Continued from page 66)

The problems of historiography enchanted Woodward. As he read our older historians, he came to the conclusion that they wrote a dull style of purpose. They were afraid of the human elements in the documents they perused and so carefully compiled. With rare exceptions they seemed troubled when they encountered in their archives a human being or a tragic or comic incident. "For example," said Woodward the other day at his home near Westport, "take the strike riots in New York in 1863. One of our leading historians, a distinguished officer in the American Historical Society, an honoured professor in Harvard, dismisses these riots in a few words. They weren't history to him. They were too human to be history."

Woodward is now preparing a life of Grant, whom he sees as a much more complex and difficult character than Washington, suffering, in particular, from a strong feeling of inferiority acquired in a rather puny, slow-witted childhood and youth, in the course of which he worked in his father's tannery where, scraping raw hides, he acquired a hatred of bloodshed that endured throughout his life. In this biography we shall undoubtedly have a brilliant picture of the gradual transformation of America from an agricultural to an industrial land; we shall have a fresh series of portraits of Lincoln, Lee, Jeff Davis, and others, as well as a vivid account of the almost unique political corruption that reigned in the post-war administrations. I had not thought of it before, but this will probably be the first life of Grant by a Southerner—a piquant fact that heightens my impatience to read the book.

HELEN WOODWARD ORGANIZER AND WRITER OF POWER

Mrs. Woodward merits notice in her own right. She was for many years one of the two or three most prominent advertising women of the country, and her campaigns are still celebrated in the advertising world. Mrs. Woodward's first book, "Through Many Windows", is an autobiographical record of unaffected charm, great poignancy, and vigour of utterance. This book is intensely interesting for its depiction of the struggle of a woman of brains, imagination, and administrative capacity to make an executive place for herself in a man's world, that is to say, in American business at a time when woman's place was still thought to be in the home, when, though a girl stenographer might be tolerated, a woman administrator was looked upon as some sort of unholy and outrageous trespasser in man's sacred precincts. Like her husband, Mrs. Woodward has almost entirely withdrawn from business activity and is devoting herself to writing, as well as to lecturing from time to time. Incidentally, she is able to read one's handwriting and analyze one's character therefrom with what is sometimes embarrassing accuracy.

GREENWICH VILLAGE TO ARABIA

Books that bring strange places into the reader's home often have curious and divers origins, we know, but few of us would expect a dramatic narrative of life in Arabia to originate in a Greenwich Village tea-room. Yet it was in his wife's tea-shop that W. B. Seabrook made friends with a North Arabian of princely line and determined to live for a while among the proud, free Arabs of the desert. Through the connections of his friend, Seabrook became first the guest of a desert ruler and soon thereafter his friend and blood brother, sitting beside him in council and accompanying him on raids. His records of desert life, of life among the mysterious Druses, and among the mystico-materialistic Melewi dervishes, as set forth in "Adventures in Arabia", makes absorbing and exciting reading.

"FEARLESS BOOK ABOUT INDIA"

A totally different type of book is Miss Katherine Mayo's "Mother India," which has been widely read here and has created a great stir in England. Miss Mayo had neither adventure nor amusement in mind. She saw India as a tremendous world-problem. These surging masses of humanity, numbering three hundred million souls, living by standards of morality and hygiene intolerable to an Occidental, seemed to her in their present state a menace to the world. With mingled feelings of pity and indignation and horror she observed the viciousness of the caste system, the insane and death-dealing proscription of decency and virility demanded by the Vedic religion, and the incredible submission of even the educated Hindus to tabus and physical indignities such as the western world has never known. Her book, which is a sort of passionate and dramatic social survey, poignant to the point of shuddering, is written with a vigour and directness that leave no doubt in the mind about the truth of the facts advanced. These facts, indeed, are invariably supported by quotations from official documents and speeches in the Legislative Assembly, which, if their subject were not so tragic, would be almost hilariously funny.

SHANGHAIED INTO LITERATURE

Out of Jersey City, the unromantic, has come Captain H. E. Raabe's "Cannibal Nights," the reminiscences of a trading skipper in the South Seas. Captain Raabe was shanghaied out of Sydney nearly sixty years ago, and at the age of fourteen became the second mate of the "Emma P." a south Pacific trading bark. He spent the

(Continued on page 124)



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Broadway to Date

(Continued from page 67)

of delectable memory, there have been sporadic crazes for backstage plays. The interest is always intense in the manners, morals and *amours* of actors, actresses, actorettes and actorines. The complex is wide open again and hit the high-water mark in "Broadway", which is a perfect play of this kind. Mr. Arthur Hopkins, with a Mr. Watters, has seized the complex by the tail and horns and concocted what is destined to be a success in "Burlesque." There is hardly any story to this play, stuffed with fine characterizations, vaudeville turns and capped by the perfect nose for what the public wants and the superb direction of Mr. Hopkins. It is a simple tale of marriage, drink and a cattleman who is a sweet, unsophisticated stage-door Johnny that goes up finally in sentimental blah-blah. The dialogue is the last word in the current jargon of the theatre. It is vulgarity raised to an art. The show, however, is much worth the seeing for the perfect acting of Hal Skelly as Skid, the bibulous hoofer; Ralph Theadore as Harvey Howell, the sentimental cattleman from Wyoming, a life-like portrayal of a recognizable type that is unforgettable in its simplicity, and Barbara Stanwyck's Bonny, the leadng woman of the burlesque company. These three carry the show, and they ought never to be out of a job for the next five years.

THE STERLING SAGA.

A play unusual, gripping, crude, and sometimes laugh-provoking in the wrong place, is "Such Is Life," by Peter Glenny and Marie Armstrong Hecht, presented by the Messrs. Shubert at the Morosco. We all of us have the mental habit of referring the new and the unknown to the familiar and the known. It is because of this mental habit that I found in "Such Is Life" threads of Balzac, Galsworthy and Dickens running through my head while watching the fortunes of the Sterling family over a period of twenty years. It is the story of four sisters who live in a small American town in the Doctor Mary Walker-Belva Lockwood era. Two of the sisters have married the same man (a manly bigamist, as gentle a lover as ever sunk a ship or slit a throat). They have children by him in Paris, one of which is legitimate and the other illegitimate. A hunchback sister is the Iago of the family, saving Barbara's (the self-sacrificing wife) marriage certificate from the stove. Twenty years later the double husband shows up again to claim the children. He is told by the legitimate wife to get out with his illegitimate son and his illegitimate wife (her sister) and that if he ever leaves them again she'll have him jailed. But the power of the play lies in the psychological characterizations of the four sisters. Sydney Shields as Barbara Sterling played with dignity and depth. Marie Carroll gave a remarkably penetrating portrayal of Tiny Sterling, the sex-starved, venomous hunchback, and Ethel Remey was a militant New Woman of the Nauseating Nineties. Ralph Sprague was the Bluebeard.

"WOMEN GO ON FOREVER."

A unique, comic melodrama of such a mixed pattern of humor, pathos, tragedy, bathos and hokum all pivoted on vivid reality and unquestioned power that it puzzled, elated and disgusted me by turns, but, in the end, made me confess to myself that I had had a hugely entertaining evening. The play is by Daniel N. Rubin, who, I surmise, after reading De Quincey's great satire, "Murder as a Fine Art," concluded that Thomas was all wrong—murder is not an art at all; it's a function of the Comic Muse. The scene of the play is a cheap rooming house run by a kind of superwoman, cynical, good-hearted and an avid man-eater to boot, played with fire, fury and tears alternately by Mary Boland, who has created a new stage species of the sex that "goes on forever," according to the playwright. Gyrating around this elderly Isolde-Medusa we have a nest of women and men roomers who are crooks, harpies and sentimentalists, with a blind son of the landlady who is seduced by the sentimental lodger with a parrot and who kills his mother's lover. Melodrama shows us the surface of life woven on the loom of breathless suspense. Mr. Rubin, by this standard, has done a good job.

"MISTER ROMEO."

There's a "new angle" in the sophisticated sex-drama. It is to get a wife to connive with some flappers, and even a band of demi-reps, to "give hubby a run for his money." Hubby is always saved in time, and each one again resumes the even tenor of his or her stupidity or wisecrackery. Of course, there's nothing "new" in this idea, but it is merely being re-dressed for our consumption on evenings when the brain is not too critical and the atavistic vulgarity of twenty years ago peeps through the enamel of our post-war culture and demands a little air. Well, "Mr. Romeo," by Harry Wagstaff Gribble and Wallace A. Mannheimer, is such a play. I had half a mind to walk out in the first act—it was all so raw and un-Gribble-like. But the next two acts improved, J. C. Nugent played the married Romeo to a beauty-parlor Juliet, while Thaïs Lawton was the wife who aided in the "cure." Mr. Nugent is the whole show, as usual. He is totally unreal, absurd, and studiously funny, but, strange to say, he manages to evolve something nearly artistic out of these elements. I like Thaïs Lawton. She has quiet and sustained power.

(Continued on page 120)



Italian Landscape by Richard Wilson (1714-1782)
(Canvas size 25 x 30 inches)

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"Collector's Items" in Rich Apartment

(Continued from page 63)

Four antique Persian rugs, including particularly a Senna and a Koula, partially cover the stone floor of the gallery, of which the walls are treated with a plastic material so as to represent ashlar surfaces, and the high-groined ceiling is painted in the manner of the transition from Flamboyant Gothic to Renaissance. Against one wall stands a Fifteenth century French Gothic church-stall, cushioned in old velvet; by reason of its basic design and of the character of its carved enrichment, this piece appears as of exceptional merit, even in the present collection. It is balanced by an Italian credenza across the hall; its singular simplicity suggests that it is older than the ornately decorated credenzi which one is accustomed to finding in such settings. A strip of needle-point from an old priest-robe is thrown across this piece; two jades representing the sacred horsemen of Chinese mythology stand on it. Two attractive canvases, a Florentine lantern suspended from the ceiling, a richly colored vase of Italian faience standing in one corner and a pair of old Spanish tole processional lanterns in other corners finish this entrance-passage-way and complete the decoration.



Melon color hangings and bed covers and a green velvet rug sound the color note of this delightful bedroom with its Louis XVI furniture

Where the white marble floor of the gallery ends, it is met by a border of Siena marble which completely surrounds the pea-leaf green rug of the living room. The mantel is of the same marble, as are the massive enframements of the two wide-linteled doors. These architraves are distinctively treated in a manner suggested by French work of the last decade of the Eighteenth century, and the furnishings comprise a *mélange* of antiques and excellent reproduc-



The dressing table in the bedroom is attractive and unusual. The canapé as well as two chairs are covered with Aubusson tapestry

(Continued on page 118)



Door trimmed with McKinney Alhambra hinge straps and drop ring handle. Also McKinney door studs and lantern.

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"Collector's Items" in Rich Apartment

(Continued from page 116)

tions of this period and the thirty or forty years preceding it. The soft gold stonework of the room establishes a color note to which there are numerous correspondences in the fabrics and the woods of the furniture. The green rug finds its analogue in the broadly paneled walls of softer green. The panel-mouldings have an overlay of leaf gold over red. This suggestion of red is taken up and emphasized in the red brocade window-hangings, which are draped in the manner described as applying to those in the library. Only one other repeat of the deep-red note occurs: in the old velvet that covers a *canapé* at the right of the fireplace.

In composition, the room is handled so as to preserve its spaciousness, the furniture being kept back from the center. There is no call to enumerate each piece individually. An original Louis XV lacquer commode, a table inlaid with tiger-stone, a pair of Louis XVI circular three-legged tables, and a larger table with marquetry top of the previous reign, are among the more noticeable items. But the quality of even the most incidental details deserves remark. The painting over the mantel is an elegant little idyll, "Femme Vue dans un Paysage," by Henner. A pair of jade phoenix-birds have been mounted to provide lamps, and there is a pair of vases of Russian jade with French mounts. The wall brackets were made in Paris for this room. A pair of Chien-lung jade bowls, wrought in a severe lotus-form, embellish the mantel, and an exquisite coral statuette of a goddess is placed on one of the stands beside it, while an ancient jewel-box from Delhi is among the objects on the other stand. One of the cushions on the large davenport was made from the gold-embroidered velvet of a Persian hunting-coat; a fragment of very early tapestry is framed to adorn the largest table. These items are typical; the owner's collection of rare objects is not reserved for the confinement of some cabinet, but is used to the fulness of its decorative value. On the other hand, rather than introduce the merely decorative, the decorator in this instance has allowed two large wall-panels to go without enrichment until precisely the desired masterpieces can be found and obtained.

Through a broad doorway the dining room invites attention. It is all gold! The same Siena marble used in the drawing room borders this floor and encloses a plain modern rug of golden velvet. The walls, paneled on the same scale as those in the living room and with the same touch of leaf gold in the mouldings, are painted a warm mastic tone. At calculated intervals narrow pilasters and colonnettes painted to resemble a delicate green marble support a Neo-Classic cornice. Gold brocade curtains drape the windows, falling from under frieze-boards of aggressively Directoire design. The furniture, in which walnut and satinwood are combined in tones which epitomize the glow of the floor and walls, was specially made from vigorous designs derived from the first years of Napoleonic ascendancy. The armchairs are finished with a gold brocade similar to that at the windows; the side-chairs, in jardinière velvet harmonizing with the other fabrics. Over the sideboard hangs a view of architectural ruins by Panini.

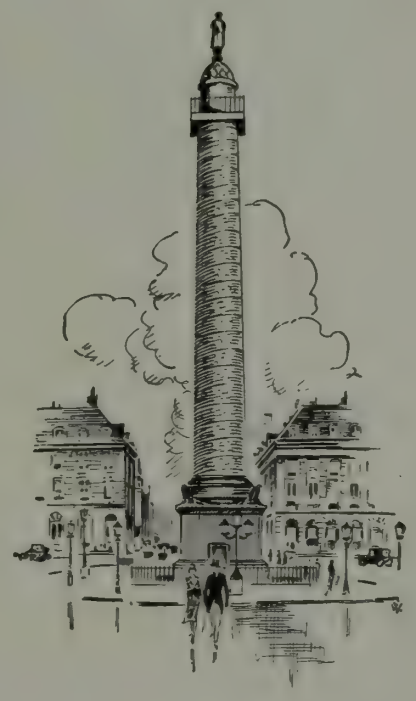
Retracing one's steps now through the living room, the gallery and the little alcove in front of the library, one turns down a long hall, lighted by small crystal chandeliers, the walls of which are gaily painted in the spirit, though not after the letter, of the pleasant reigns preceding the French Revolution. At its end this painted passage opens into the master bedroom. The rug is green velvet; the wall panels are nearer a flesh-tint than rose, with mouldings given a rose-and-gold treatment similar to the green-and-gold and the red-and-gold toning in other parts of the house. The door and its enframement and the cornice and window-heads are done after details in the Marie Antoinette apartment at Versailles, and the beds also are copies from the same source. The prevailing color in the fabrics used on the beds, at the windows and to skirt the little dressing table, above which a three-leaf mirror-screen rises, is melon-shade. An old trumeau over a reproduced Louis XV bureau and a *canapé* and chairs finished with Aubusson tapestry are among the furnishings worthy of particular note. Over a dresser hangs a Pierre Mignard portrait. A little nude in oils by a Chicago painter, Indiana Gyberson, is mounted on crimson brocade in a gilt frame, and hangs in one corner. An antique ivory casket and a fine Boule box are among the attractive accessories.

In a similar spirit the guest room is done with walls of a faded tea green, green brocade window draperies, orchid fabrics prevailing elsewhere and beds fashioned in Louis XVI forms from old walnut brought from abroad. Neither here nor elsewhere in the apartment is any care withheld that might make for delicacy of detail. Nowhere does the interest of the archaeologist obtrude to the prejudice of comfort and modern taste. Yet this home in which French Eighteenth century styles prevail is typical of the bold and original handling of authentic pieces of furniture and decoration from the historical periods, which prevails in many apartments in the larger cities.



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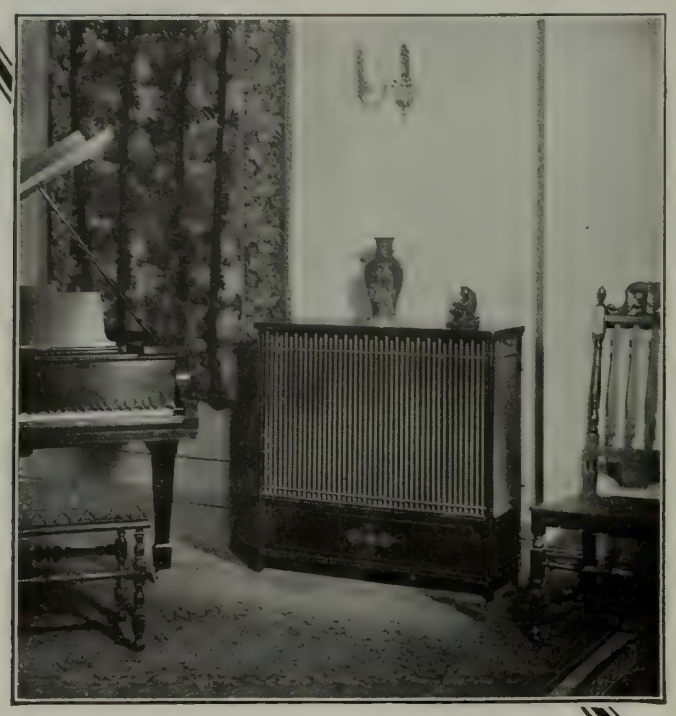
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Broadway to Date

(Continued from page 114)

BULGAKOV AND EVA CONDON.

The Neighborhood Playhouse bobbed up in the strange waters of Broadway with special matinees of "Artzybasheff's" "Lovers and Enemies," a somewhat prolix exposition of the theme that love and hate can co-exist in the heart of man and woman, and even of papa and mamma. The author demonstrates on three couples, leaving us no wiser in the end than we were at the beginning, which is verily the way of God with man concerning everything else in this Janus-faced universe. But this performance became with me well-nigh an immortal thing through the work of Leo. N. Bulgakov as an old unkempt professor and that of Eva Condon as his wife, who loved him in the simple old desk-dusting, put-your-coat-on, you've-got-a-button-off way. Never in my recollection has anything so poignantly pathetic, tear-compelling, humanly realistic been done on our stage as the quarrels, the death scene of the old lady with her husband by her side and his post-mortem self-recriminations before his children. This man Bulgakov is a supreme genius in his art, and Eva Condon is not far behind him. Here are tears, tears from the ducts of the Angel Israfel.

A SUPERB "MIKADO."

With both "Pickwick" and "The Mikado" in town, we old timers are having the time of our lives. As to the latter, produced *con amore* and with gusto by the meticulous Winthrop Ames—well, you youngsters should have heard us clap and gurgle and grin and unconventionally yowl and purr our delight at "The Flowers That Bloom in the Spring," "Taken from a County Jail" and "My Object All Sublime" in this psycho-analytical year 1927! I have seen this fantastic comedy and melodious operetta eighteen times, and I pronounce with all the solemn authority of a Gil-Sulite that this is the best and most enjoyable performance of the lot. *Gorgeous* is the word! If this isn't Japan, it ought to be. Mr. Ames has given us in his "The Mikado" (for it is *his*) a complete illusion of the exotic and grotesque. The male and female choruses were the best trained I have heard on any stage. Fred Wright's Ko-Ko was exquisitely comic and satiric. Vera Ross' Katisha was dramatic and sonorous—the ideal Katisha at last! William Gordon's Pooh-Bah was stentorian and resonant and the Misses Bennett, Sterling and Hall were exquisite as the Three Little Maids from the Vassar of Japan. Mr. Ames' "Mikado" is really a work of Yanko-Japanese Art.

"MARY DUGAN" COMES TO TOWN.

Mary Dugan came to town a-riding on a murder trial in a melodrama, by Bayard Veiller, the like of which for sheer verisimilitude, gripping and breathless suspense and ingenious bunk has never been seen on Broadway before. The theatre is a court-room and the jury sits in the audience. "The Trial of Mary Dugan" must be seen. It is melodrama at top-notch. If your culture hasn't gnawed the heart out of your primal instinct for sheer brainless entertainment (and I'm still a youth in such matters) see this very remarkable and astounding "best seller". Although Ann Harding, Rex Cherryman and Cyril Keightley are in it, the honors go to Arthur Hohl as the District Attorney.

"REVELRY."

It is curious that just about the time a patriotic howl went up from lily-white Philadelphia over the showing of "Revelry" the French were protesting against a German picture that exposes the lingeristic peccadillos of the late President Fallières. So I imagine that the play that Maureen Watkins made from the famous noise-making novel of Mr. Adams would have caused a revolution in France or Italy. But *pouf!* What's a scandal in American high political life? We've had 'em since the days of dear Dolly Madison. To me, "Revelry" was tame stuff, and as a play, if it did not involve a very late President and the unquestioned gang of looters that surrounded him, it probably would not last. As a job it is far inferior to "Chicago," Miss Watkins' first effort. It is satiric only in the sense that the whole farce of modern government is satiric. I may be sophisticated and a Cynicuss, but I saw nothing new, nothing original or nothing shocking in Miss Watkins' gang of poker players, wet-drys and Treasury looters. Ah! but the President of the United States, you say, must not be shown as a good-natured boob (played in a lifelike manner by Berton Churchill) in the hands of the political Molly Maguires. Why not? It is not good drama in spite of Mr. Milton's excellent cast. It lacks cohesion, psychological vitality and artistic sincerity. Nevertheless, plays like "Revelry" and "Spread Eagle" ought to be encouraged. If we can't evolve a Gilbert and Sullivan we may evolve a Voltaire.

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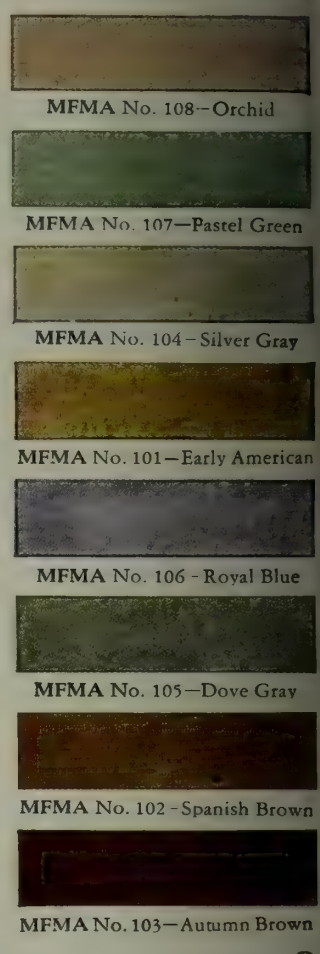
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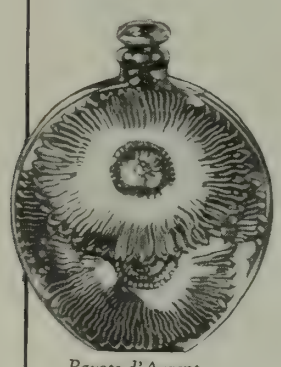
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Building and Equipping Your Home

(Continued from page 82)



This console radiator cover in a house in Great Neck, Long Island, is worth studying because it is in keeping with the general decoration of the room. Courtesy Tuttle & Bailey Mfg. Co.

point that it satisfactorily solves the problem imposed by the heating-plant. It transforms the big bare fabric of metal into a piece of furniture. Finished in almost any solid color, tint or reproduction of wood, and designed in a variety of period styles, it closely harmonizes with virtually any scheme.

Radiator enclosures promote cleanliness. Instead of allowing the convection-currents that gather dust from all parts of the room to apply streaks of grime to walls, pictures and hangings above and around the heating-agent, they

(Continued on page 125)

required by the interior. Yet the radiator remains, as always, a problem to the decorator. For it associates unpleasantly with the rich woods and elaborate textiles that are characteristic of modern American interiors. And the convection-currents inevitably gather dust from all parts of the room and throw it up against the walls, hangings and decorations above and around the radiator. This is ruinous to the effect of a room—and to the purse of the owner, which is drained by too frequent renovations and replacement of spoiled fabrics and restoration of pictures, antiques and other furnishings.

Metal radiator furniture is a distinctive American development that has been wrought to so fine a



A radiator shield is a practical method of concealing a radiator if a covering is not desired. Photo courtesy of J. D. Gerken Company



Wall grille to conceal the heating agent made in a stone-like wall finishing material in various colors. Photo courtesy the Vitrolite Company

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Planning a Georgian House

(Continued from page 104)

longue with a pair of flowered china and glass dressing table lamps on the dressing table with pink silk shades also and fixed on tilt fixtures that they may be shifted over to allow the light to strike full on the face. An over head ceiling light on a drop silk cord could substitute for the table lights if necessary. Be sure to have a table lamp with a decorated shade on a small night table between the beds for convenience.

BATH ROOM

Walls

Papered in the same paper and shellacked over with a water proof varnish to withstand steam and heat. Enamel the ceiling and door frame a soft blue and the door pink with blue mouldings. Blue bath mats and towels with blue borders would be nice and a shower curtain of peach chambray that is rubberized and bound with blue linen scallops. Blue organdie curtains and a pink roller shade are used at the window and the tile work can be of pink glazed tiles to harmonize with the rest of the scheme. Have good strong over head lights here.

BED ROOM NO. 2

Walls

Papered in a bright vivid red flowered toile design on a glossy white ground. Woodwork and door trims paint a soft apple green and finish with egg shell finish. The doors paint white with red mouldings to match the color in the paper and a line of green set in inside.

Ceiling

Kalsomine a pale green to be four tones lighter than wood work.

Floors

Carpet in a pale green carpet to the base board.

Furniture

A four poster bed with tester top painted a dirty white and draped in a pale green glazed chintz with a tiny rose bud pattern and edged with white ball fringe. A mahogany low boy set between the windows answers for a dressing table with a wall mirror framed in red glass. A pair of small over stuffed chairs slip covered in red taffeta and piped with white. A chifforobe in mahogany with little painted glass decorations set into the drawers and red handles. A black and red lined table desk with red painted hanging shelf over it and a small desk chair in dirty white with a red taffeta pad. The bed spread should be of white silk and trimmed with cordings of red and green taffeta and made to hang very low. The window draperies and built-in seat pads are made of the same hangings as the bed drapery and bound with a band of green taffeta.

Red tole side lights with tall etched glass globes are used on the wall for lights and one or two old hooked rugs would lend a note of extra color to a guest room of this sort.

Contemporary Reminiscences

(Continued from page 112)

greater part of his long life among the savages of the Solomon Islands, and describes in his book their cannibal feasts, orgies, and intimate existence.

It is hard to believe that H. M. Tomlinson, the British sailor-writer who turned up in New York the other day, is past fifty years of age. There is in his books, in "Old Junk," in "Sea and Jungle," and in "Gallions Reach," (a first novel published the other day) a kind of romantic dreaminess that one associates with youth. Tomlinson was, like Charles Lamb, a clerk in the India Office, and it was in the sight of the tumultuous port of London that he was overcome by his yearning to go to sea. To a New York reporter he said the other day: "I travel because I want to see the kind of world I live in. What interests me in a foreign place is any clue it can give me to the mystery of things at home. I've never got the clue yet. Humanity is the same the world over. . . . Men and women mean a good deal more to me than ships." Yet, until "Gallions Reach," it was ships and the sea and the Brazilian jungle that he wrote about, rather than men. This slender, impressively ugly and magnetic traveler is one of the finest artists in English prose writing today.

I see that Hendrik van Loon is back from Europe in time to read the reviews of his new book, "America." Miss Elinor Wylie is another distinguished writer who has returned, after some five months abroad, spent almost altogether in England. And we are promised, during October, a visit from M. Andre Maurois, the celebrated author of "Ariel," whose life of Disraeli will shortly be published here. M. Maurois will be accompanied by his wife, who was Mlle. Simone de Caillavet, the granddaughter of Anatole France's patroness, Mme. Arman de Caillavet. Mme. Arman presided over the last of the great salons until her death in 1910.

Building and Equipping Your Home

(Continued from page 122)



This simple wall grille in the home of George W. Harris, Esq., in Washington is an attractive method of concealing the heating agent. This photo courtesy Herman Nelson Invisible Radiator Corporation

sidewise at the breathing-plane, they make a room more comfortable. They act as convectors, actually stimulating and increasing air-circulation.

Radiator covers of the better type have, or may have, humidifiers built into them. In an official publication, Dr. Herman N. Bundesen, commissioner of health of Chicago, pointed out that "the linings of the respiratory tract are naturally wet and this condition is a protection against infection by germs.

"When air in living rooms is excessively dry," he continued, "these air-passage linings become dry and parched, thus impairing their natural resistance and inviting colds, coughs, bronchitis, 'flu', pneumonia and other respiratory infections." He added that a properly humid room requires less heat, which is less costly to maintain, than a non-humidified apartment, and that over-dry atmospheres warp, crack and otherwise deteriorate furniture, floors and general construction. Considered in these aspects, the radiator enclosure appears as an actual economy rather than a luxury.

throw the warm air out into the room. It is estimated that they save from 50 to 75 per cent of the annual cost of cleaning and redecorating. With radiators properly enclosed, it should be unnecessary to clean decorations more than once a year.



An attractive sun-room has radiators with humidifiers built in. Courtesy the Fulton Company

Enclosures also redeem space otherwise lost, since they serve as window-seats, shelves for plants or flowers, sometimes as telephone-stands, more often as consoles bearing objects of art. They are practical, because they do not decrease radiator-efficiency, as do home-devised covers of wood or cloth, and because, by throwing the air out

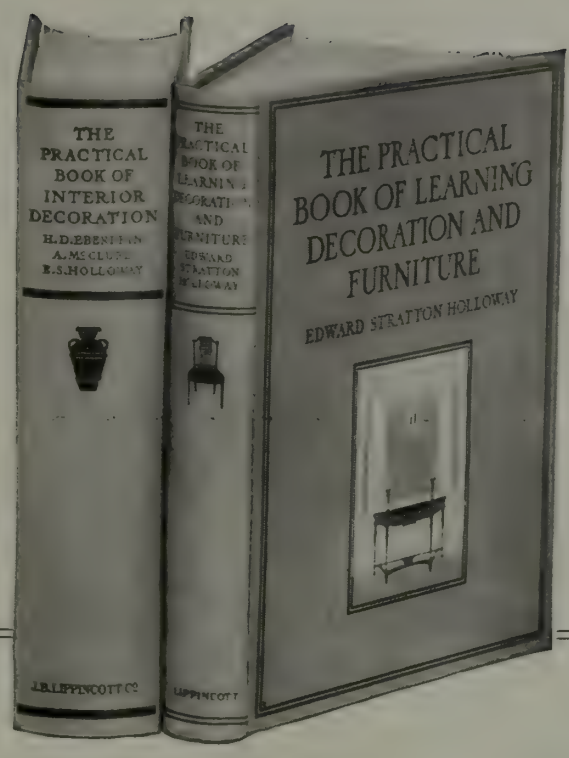


This radiator cover shows the complete enclosure used as a console. If desired, only the back may be used as a radiator shield. This photo courtesy Sodemann Heat & Power Company

But it is its attractiveness that has caused this item to be accepted by decorators, architects and owners. The nature and degree of its beauty may be suggested by scant descriptions of a few popular types.

Custom-built to suit any individual scheme, the enclosures produced by one maker may be had in the exact height, depth and length required to fit, of regular shapes or irregular, as needful in a square or curved or angle-bay, and in a variety of period styles. The grilles in front

(Continued on page 126)



A Working Knowledge of Interior Decoration is obtainable by the method outlined in these remarkable volumes. The reader grasps the essentials and surveys the whole subject at one reading

NOTHING like these two books is elsewhere available at the price. They humanize the subject, teach the reader to use his eyes, to catalogue, compare, analyze and finally to create and plan on his own initiative. "Learning Decoration and Furniture" vitalizes and thoroughly supplements the information given in the larger work and contains many additional features and illustrations which make it almost invaluable to owners of "The Practical Book of Interior Decoration." The picture and illustration method here outlined may readily be enlarged to almost any extent, using other books to continue the study. Striking illustrative comparisons emphasize the details in a way that cannot be forgotten.

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The latter is listed by the Practical Home Study Course in Interior Decoration in their bibliography of books. It has been generally accepted as the most comprehensive volume on the subject. It contains twelve chapters on color, walls, floors, windows, furniture and arrangement, textiles, lighting, mantels, pictures, decoration accessories, etc.

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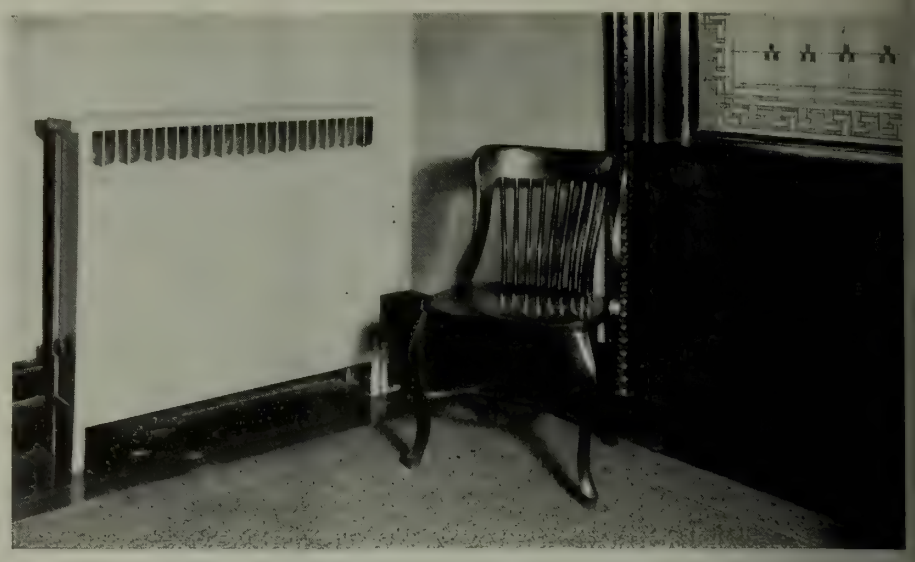


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Building and Equipping Your Home

(Continued from page 125)



A heat-cabinet, not an enclosed iron radiator, is shown in the illustration. It is of substantial make and contains a high-efficiency copper radiator. Photo by courtesy of the Trane Company

are either cane or rod pattern; in the former case the reproduction of woven cane is almost deceiving in its perfection, and in the latter the rods are hand-drawn and hand-assembled. Any color-scheme may be preserved by the use of this type of enclosure. In case of a wood finish, an actual panel of wood is photographed, the picture etched onto copper, which then is covered with oil colors that are later transferred to the steel by a gelatine mould, so that the grain and the very pores of the wood are reproduced, not imitated. There are six applications of color, six bakings and six rubbings and polishings in this process. In addition to this work more than 100 separate operations are involved in its fabrication.

Forty-four colors and tints—two mahogany shades, five of oak and three of walnut—are furnished by another producer. A distinctive feature of his equipment is a dust-catcher, that prevents the dirt from being sprayed throughout the room. Each cover is measured to fit the place for which it is intended. Various motifs from decorative precedent are followed in the designs that comprise this line, some of which are covered with plate glass over tapestry or cretonne, others with marble, still others with the finished metal.

While brown and red mahogany, American walnut, quarter-sawed oak, white, old ivory and grey are the standard finishes on enclosures of another make, others may be had to order. The grille of this type is equipped with either of two kinds of shutter, one operated manually, the other automatic, by which heat-flow may be regulated. Like the others, it is made of the best furniture steel, is shipped to the owner complete, is easily installed or removed, is strong enough to bear the weight of several persons and is insulated for the surer protection of walls, decorations and furnishings.

These details are representative of the skill of manufacture and fineness of design to which the radiator furniture industry has attained. Another of its products is the shield, which may be described as the complete enclosure with the front grille and sides left off. While it does not perform all functions of the complete enclosure, it has many advantages that commend it for use where an expenditure greater than its moderate cost is to be avoided.

Besides shields and covers, there are two other instruments to eliminate the radiator as an intrusion upon the decorative idea. One is the heat cabinet; the other, the concealed radiator. The former is a finely designed and fashioned piece of metal furniture, within which is a copper heater, connected with the furnace in the same way that cast iron radiators are connected. It operates on the convection principle, drawing air in through an opening at the bottom, heating it and emitting it through a grille. Highly efficient, it is compact, and its lines, proportions and finishes are charming enough to merit placement of the cabinet in any chamber. Concealed heaters of the same type may be obtained.

The invisible radiator, built of copper and a special aluminum alloy, is so efficient in heating that it is small enough to be placed in any wall or partition of ordinary thickness. Below it at the base of the wall is an opening through which the cold air enters the stack in which the invisible radiator is placed. At the top of this stack is a comparatively small grille of refined design, from which the air, heated by passage through the copper blades of the radiator, finds exit into the room.

What skill has been wrought into the design of this machine, that it may accomplish the work of a much larger visible iron heating-unit, could be suggested only by a detailed description. Here it is possible only to add that many successful installations demonstrate that the invisible radiator is thoroughly practical from the construction point of view.

(EDITOR'S NOTE: *Questions relating to any building materials, method of construction, or household equipment, will be answered by the Building and Equipping Department of* ARTS AND DECORATION, *provided the inquiry is accompanied by stamped addressed envelope.*

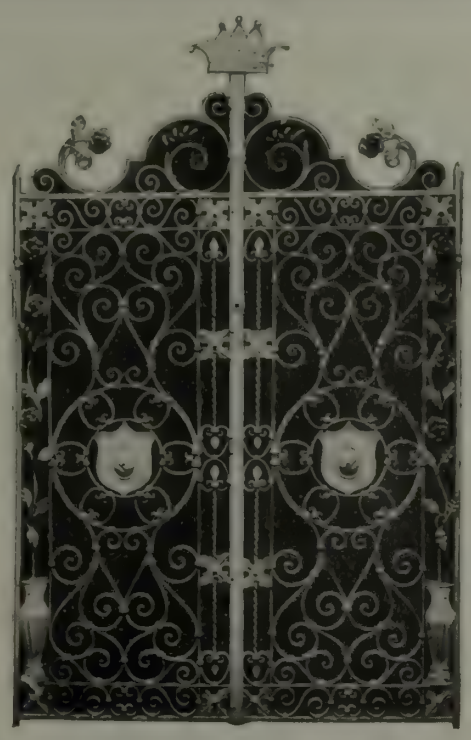


Ancient Stained Glass

THE CORRECT DECORATION FOR LEADED WINDOWS OF THE EARLY ENGLISH ROOM.

I HAVE ON EXHIBITION A LARGE COLLECTION OF PANELS OF THE XIV, XV AND XVI CENTURIES FROM OLD ENGLISH CASTLES AND MANSIONS WHERE THEY FORMED AN INTERESTING AND BEAUTIFUL DECORATIVE FEATURE.

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THIS hand wrought iron gate is an exquisite expression of Florentine craftsmanship. The bars, shields and delicately fashioned scroll work are gilded, while the roses and leaves are tinted in natural colors.

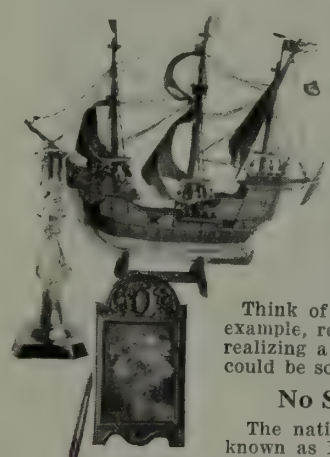
S. CAVALLO

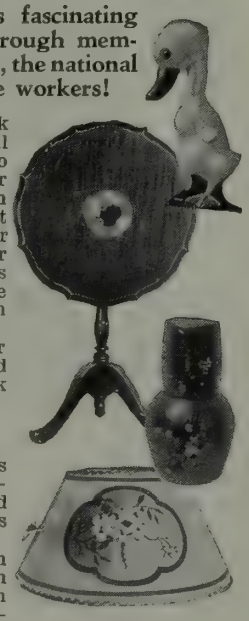
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The national association of home-workers known as Fireside Industries now has openings for new members. This is your opportunity. Find out how you can secure a membership. The work is easily learned, and a perfect joy to do.

You have only to follow the simple directions given by Gabriel Andre Petit, the Art Director, and you can easily learn the latest methods of decorating wooden toys, parchment lamp-shades, novelty painted furniture, book-ends, greeting cards, batik and other lovely objects of art.

Through Mr. Petit's perfected system, the work becomes extremely simple, and you are furnished a complete outfit of materials, worth $10.00, without extra cost. You can start making money almost at once.

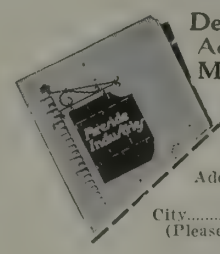
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How to Build a Fireplace that Will not Smoke

By H. VANDERVOORT WALSH

Professor of Construction, School of Architecture, Columbia University



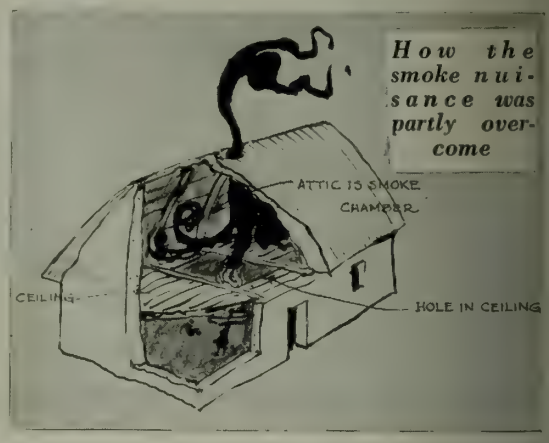
The smoke troubles of the central fire on the hearth

WHEN man first built a fire in his hut, he smoked himself out, just as he had smoked bees out of their hives, when he wanted the honey. Smoke in the house was a nuisance in those days, as it is today. We are, even in this day of enlightenment, bothered by the smoke which comes from an open fire which we build inside of the living room. Indeed, we have smoke doctors. Any morning we can find in the newspapers a shy little advertisement about, "Smokey Fireplaces Made to Draw." Now this problem of trying to build a fire inside of the house, and yet get the smoke out is not only very old, but is still giving us concern and not a little annoyance.

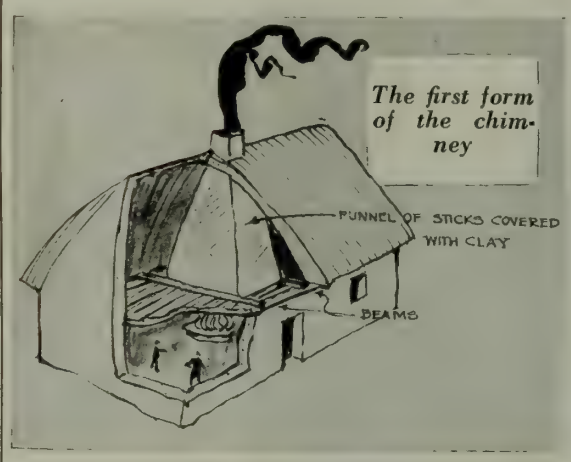
We do not know, but we can easily surmise, that the first attempt to get rid of the smoke from the cottage was to break a hole through the roof and let it out. But this was not entirely satisfactory, for we can read in Chaucer's tale of Chanticleer and Pertelote about the poor widow's cottage, "ful sooty was hir bour and eek hire halle." There is another old account that describes the hole in the roof as being made of a headless barrel, but the inside of the house was evidently not cleared of smoke for it was covered with a whole inch of soot," shining like black-moor's brows."

Then a hole in the roof let rain and snow in, and so some scheme had to be devised to stop this. Accordingly a little roof, shaped like a pyramid or funnel was built over the hole, being supported on four or more posts of wood. This same form is known to us, today, by the name louvre, only its purpose is to allow hot air to escape, not smoke. These roof covered smoke holes were fairly successful, except when the wind blew in the wrong direction and cold down drafts pushed the smoke back into the room, making everyone's eyes water and stimulating the company to cough.

To prevent this downward return of the smoke, a ceiling was built over the top of the rooms, at a level with the ends of the rafters. This made a space, which we, today, call the attic, but which in those early days was called the smoke chamber, for a hole was left in the ceiling over the fire to permit the smoke to rise up into the smoke chamber, where it could leisurely collect and leak upward through the hole in the roof, when the wind permitted. If a back draft blew down the hole, the smoke would not return so easily to the room below, but would collect below the rafters, until the wind subsided and the natural currents of heated air carried it upward again. Today, we have a smoke chamber above all well designed fireplaces, but few ever realize that it was once an attic in its original conception.



How the smoke nuisance was partly overcome



The first form of the chimney



End wall used as back for fire and one side of chimney

To frame around the hole in the ceiling, through which the smoke

(Continued on page 130)



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Announce

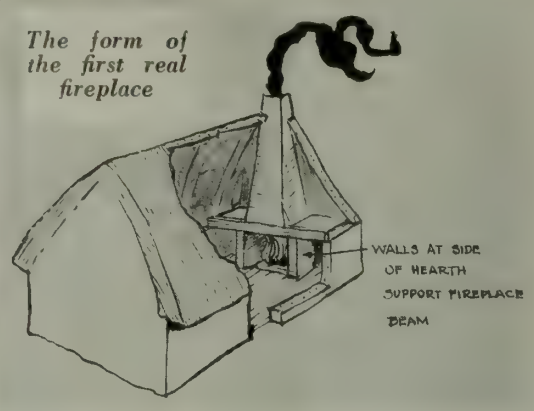
an exhibition of English and French Furniture just received from their Foreign branches—Also antique and modern fabrics that cannot be purchased elsewhere in America.

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12 CARDINAL MERCIER, PARIS

Building a Fireplace that Will not Smoke

(Continued from page 128)



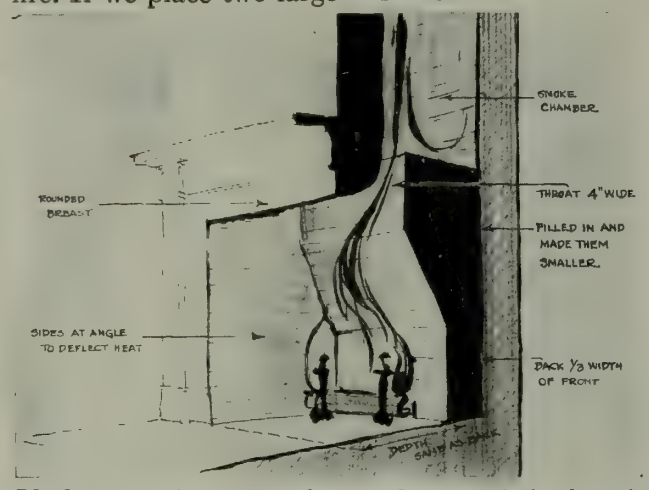
The form of the first real fireplace

ascended to the attic or smoke chamber, two large beams were carried across from one wall to the other, near the middle of the room, for the fire was built on a hearth stone in the center. When the room was very wide, it was not necessary to leave the open space in the ceiling, between these beams, for their full length, but a portion of the ceiling was built between them at each end, leaving a rectangular opening just over the fire. If we place two large H's one on top of the other, this would be a diagram of the framing around the opening above the fire. The next step in improving this scheme was to build a funnel of woven sticks, plastered with clay, from the upper sides of the beams, surrounding the opening, up to the hole in the roof. Now the smoke, instead of escaping into the attic was confined within this large funnel and thence expelled.

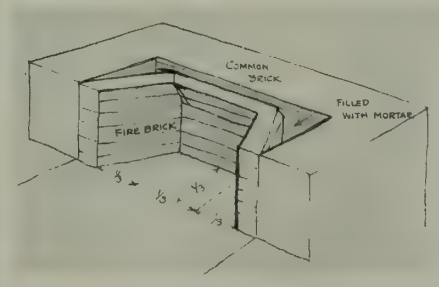
ends, the hearth-stone was placed next to the end wall, and a back stone was laid up against it. Half of a funnel of sticks and clay was built above the hearth-stone, for the back side of the funnel was the wall of the house. A supporting beam ran across in front of the fire to hold the smoke funnel. This became known as the bressumer or fireplace beam. Soon side walls around the hearth-stone were erected out to the fireplace beams, and these helped to support it. In this arrangement the



Drafty, inefficient heaters, smoky and a constant fire hazard were these primitive fireplaces



Black part of section shows where Count Rumford filled in the old fireplaces to keep them from smoking and to make them heat the rooms

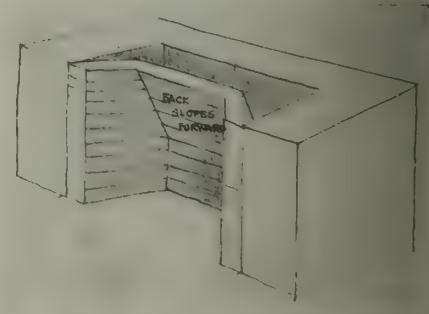


First step, showing lining of firebrick, sloping sides and general proportions of a fireplace

In cottages built with gable heavy beam became the lintel over the fireplace opening. Thereafter, for centuries, this form of construction was used. Even in our early Colonial houses, we find heavy wooden beams used as lintels over the fireplace opening. Undoubtedly this wooden construction around the fire was the cause of the burning of many a cottage.

Then, too, the funnel and the lining of the opening through the roof, being built of sticks and clay must have caused many a serious fire. This hazard naturally led to the construction of stone funnels and brick chimney flues. In some of the English castles, fireplaces are cut in stone in imitation of the wood construction of the smaller houses. The hoods of stone over the hearth, which were elaborately designed and carved in stone were but adaptations of the stick and plaster funnels of the fireplaces found in

(Continued on page 132)



Second step, showing how back should be sloped forward



Foyer Hall in our showroom, giving a fine example of Spanish and Italian furniture used together. Foyers are generally windowless. We have made this window with a leaded glass front behind which a soft light shows a beautiful Venetian scene and gives the aspect of looking through a window into distance.

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875 Park Avenue
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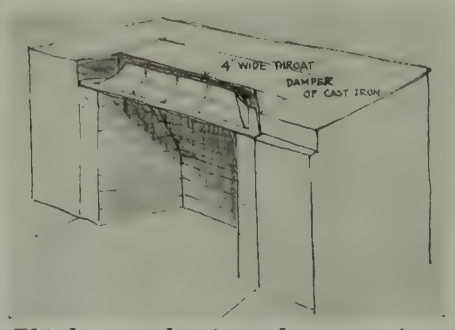


Antique console table in dull gold —indicative of the unusual decorative pieces to be found at the studio.

RARE FABRICS from treasured old world collections lend a delightful touch of charm to almost every type of interior decoration. Here you will find a widely diversified display of individual pieces selected for their own innate beauty and utility. ¶Whatever the problem of decoration Laura Wand will advise gladly and make no charge for such service.

Building a Fireplace that Will not Smoke

(Continued from page 130)

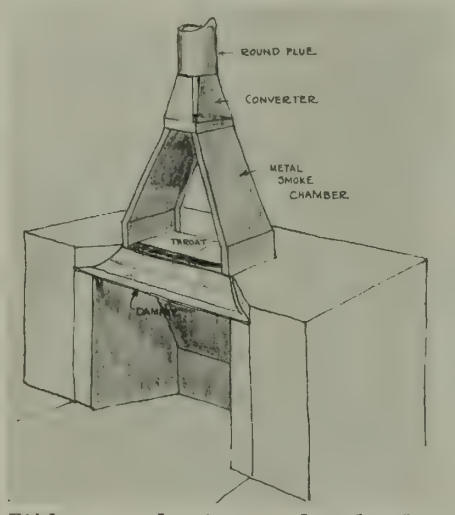


Third step, showing where cast iron throat and damper are placed

the houses of the common people.

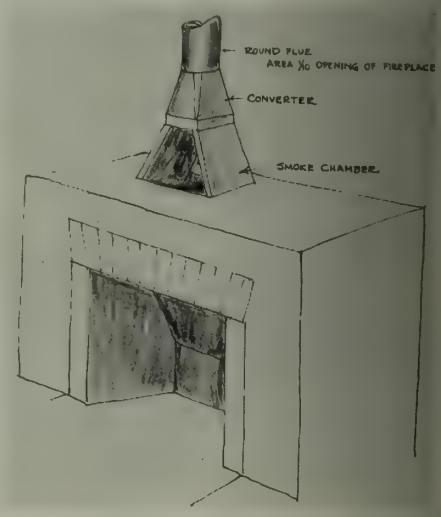
But these big fireplaces were far from ideal, although, today, we like to cover them with a romantic mist, and think of them as beautiful examples of decoration and comfort. Most of the heat generated in them went blithely up the chimney. Cold drafts, too, swept down upon the fire in the hearth and blew the smoke out into the rooms.

It was not until the middle of the 18th century that the fireplace was studied with care for its efficient operation. A Massachusett's Yankee, named Benjamin Thompson, went after the problem with zeal, and wrote an essay in 1798 about the construction of good fireplaces, laying down rules in it, that to this day have no need to be modified. This Yankee was a Tory which made it necessary for him to live, in later life, in England and Bavaria. He is better known as Count Rumford. His essay is the result of experience in fixing over five hundred fireplaces of the type then in existence. He said, "I have never been obliged, except in one single instance, to have recourse to any other method of cure than merely reducing the Fireplace and the throat of the Chimney, or that part of it which lies immediately above the Fireplace, to a proper form and just dimension."



Fifth step, showing smoke chamber partly closed and how converter makes smooth passage from rectangular opening to round flue

The improvements which he suggested were so successful that they saved from one-half to two-thirds the fuel that formerly was burned in these fireplaces. The heat that was usually lost up the chimney, he conserved as much as possible by making the throat of the fireplace small, and he deflected the radiant heat into the room by building the side walls of the fireplace at an angle of about 135 degrees to the back instead of a right angle.

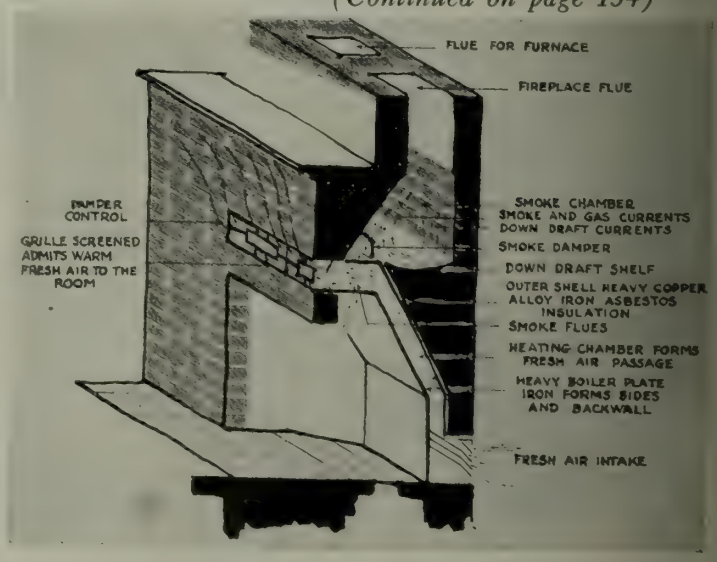


Fourth step, showing how metal smoke chamber looks before it is enclosed in brick

He recommended that the center of the fire should be brought forward as much as possible, saying that the excessive depth of the old fireplaces kept in the heat to be lost up the chimney. His general rule for proportioning a fireplace to accomplish these matters was to make the width of the back one-third the width of the front opening. The depth was then made equal to the width of the back. Thus the sides to extend from the wider front to the narrower back had to slope at an angle and they deflected the heat out into the room.

As to the height of the fireplace opening, he said this depended upon the position of the throat over the fire. This outlet for the smoke should be in line perpendicular above the center of the fire, and the height of it above the fire

(Continued on page 134)



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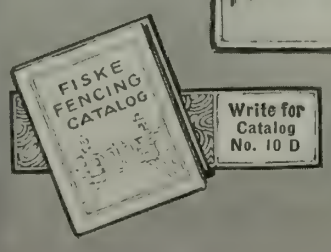
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Building a Fireplace that Will not Smoke

(Continued from page 132)

should be such that the draft would be effective in carrying off the smoke. If the throat were too high, the gases might be mixed too much with chilly air and not be drawn up through the throat properly; if too low, the draft would be so effective that the heat of the fire would escape up the chimney.

Interpreting this in actual inches, a small fireplace 2′ wide should have its height limited to about 28″; one 3′ wide should be limited in height to 30″; one 4′ wide should be about 33″ high; and one 5′ wide should be no higher than 39″.

He found that in almost all cases the proper width of the throat should be 4″. This width served for big and little fireplaces. As the throat was brought forward so that it came over the center of the fire, in the deeper fireplaces, the back had to slope forward towards this narrow 4″ wide opening.

The shape of the lintel or breast of the fireplace just in front of the throat was a special problem, and he says, "The worst form it can have is that of a vertical plane or upright flat; and next to this, the worst form is an inclined plane. Both these forms cause the current of warm air from the room, which will, in spite of every precaution, sometimes find its way into the chimney, to cross upon the current of the smoke, which rises from the fire, in a manner most likely to embarrass it in its ascent, and drive it back. The current of air which, passing under the mantel, gets into the chimney, should be made gradually to bend its course upwards, by which means it will unite quietly with the ascending current of smoke, and will be less likely to check it, or force it back into the room. Now this may be effected with the greatest ease and certainty, merely by rounding off the breast of the chimney or back part of the mantel, instead of leaving it flat, or full of holes and corners; and this of course ought always to be done."

As the result of these observations, made 200 years ago, we find today, that manufacturers can supply us with cast iron dampers which form a throat four inches wide and which provides a rounded breast over the fireplace opening. These dampers are made to conform to Count Rumford's theory, and when they are used, and the proper proportion of the fireplace followed in other parts, success will follow.

Now the matter of the construction of the smoke chamber above the throat of the fireplace is also important. As we previously noted, the original smoke chamber was the attic of the house. Its purpose was to hold the smoke, in case any back winds should prevent it from going out of the chimney. When the attic was no longer used for this purpose this smoke chamber was built like a big funnel over the fireplace, and it tapered gradually to the flue in the chimney. All chimneys were more or less built in this manner when the Count began his studies. One of the first things he did in remodelling them was to fill in the backs of the fireplaces, so that he could bring the fire forward to the front of the room. He also, as we have seen, narrowed the width of the throat. By building in the back of the old fireplace he made a flat bottom to the smoke chamber or funnel that originally had been constructed above the fireplace. The narrow throat opened into the bottom of this smoke chamber at the front. The clever Count found that this was a very excellent feature which he had accidentally fallen upon in repairing old fireplaces. He says, . . . "but when the throat of the chimney ends abruptly and the ends of the new walls form a flat horizontal surface, it will be much more difficult for any wind from above to find and force its way through the narrow passage of the throat of the chimney."

Later builders, following the instructions of the Count did not realize that the form he recommended here was but the result of remodelling bigger fireplaces, and they unknowingly went ahead and built new fireplaces with this flat bottomed smoke chamber. Today, it has become an established rule among designers of fireplaces to build a smoke chamber and shelf in all new fireplaces conforming in shape to the accidental form created by Count Rumford's alterations to old fireplaces. They argue that this smoke shelf, as it now is called, is necessary to deflect upward any downward cold drafts.

In some of the drawings, I have shown fireplaces that are constructed with ready made parts. Dampers and throats combined, specially moulded smoke chambers to give them the proper shape, converters to make the transition from the smoke chamber to the flue as smooth as possible, round flues to make the upward passage of the smoke a simple and easy matter with few corners to collect soot which may catch fire some windy night when the logs are given an extra poke. Then, too, I have shown a device which can be installed in a fireplace to conserve the heat that radiates to the back. It is made of heavy boiler plate, forms the back and sides of the fireplace with a double wall construction, heats air that comes in from outside and passes within the hollow space of the walls and delivers this warmed air through registers above the fireplace into the room. Although the form of this particular device is marketed as a new product, yet the idea is rather old, and other similar heating chambers have been already offered the public before.

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The High Cost of Art Education in Paris

(Continued from page 109)

with art aspirations, or, for that matter, French students at the Sorbonne, the Conservatoire or the "Arts et Métiers," who are really feeling the pinch, materially as well as morally.

The high cost of living is troubling enough, but the high cost of painting is no less a problem. Mark these prices current in most of the artists' supply shops, listing but a few basic raw materials chosen arbitrarily as an index as a cost accountant in an electric light plant would put it:

	Prices paid in francs 1913	1927
No. 10 Tube of Zinc White	1.00	5.50
No. 6 Tube of Ultramarine	1.50	5.00
Small bristle brushes	.75	2.00
Drawing Charcoal	1.00	3.00
No. 8 Wood Panels	2.00	6.00
No. 15 Canvas on its stretcher	1.50	8.00
Gold Frame for ditto	40.00	100.00
Small studio easel	20.00	60.00
Open Air easel	14.00	35.00
Palette knife	2.50	15.00
Turpentine per litre	1.40	12.00
Pallette No. 6	2.50	15.00
Pallette—Rembrandt	15.00	40.00

Studio rent, 600 to 1000 francs;. 2000 to 3500 francs.

How favorable the Art Students Leaguer or the Greenwich Villager may find these prices they can figure for themselves on the basis of four cents to the franc. Perhaps even they will decide to "Paint America First," before they think of coming abroad before stabilization sets in.

And summer board at one or another of the artists' sketching grounds, which may be Pont Aven in Brittany, Giverny on the Seine or Martigues—la Venise Provençale on the Mediterranean? Gone are the days when the patron-chef gave you welcome, Julia smiled at you or Monsieur Paul slapped you on the back and called you *"mon vieux,"* and all because you carried a painting kit and a white umbrella for five francs a day or even four francs. He wants from fifteen to twenty-five today and counts the *petits pois* on the edge of your plate, to say nothing of cutting down on the length of your *bougie,* for even in these days of supposed electrical supremacy there is many an artist-frequented *auberge* in la belle France where the humble candle serves as the sole light with which you retire and try to read the thirty-six-hour-old Paris paper, which only arrived just before dinner.

Again, the American calculator says: "Why, it's but from a dollar to a dollar and a half—with the 'exchange'." Just so, but to the Frenchman it is three dollars and five dollars and few French art students, or professional artists, either, can buckle the budget on this basis of production costs as to overhead which have absolutely got to be met before the product can be turned out. At that the

(Continued on page 138)

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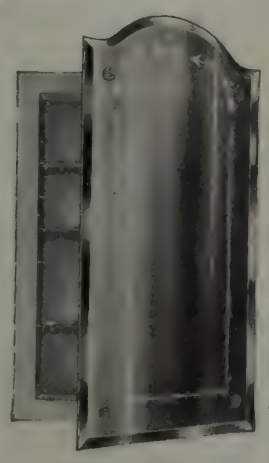
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The High Cost of Art Education in Paris

(Continued from page 136)

average selling price of the average *étude* or *tableau* by the average unknown aspirant may be said not to average an increase in price so great as to be remarked in the least—a hundred and fifty francs, three hundred or five hundred buys no more nor any less of the finished product of the artist today than formerly. Exceptions there may be, but it is the middle of the road that carries the traffic that gives the average results and permits of any general estimate to be made. Not every Paris artist strikes twelve though many may be seeking fourteen o'clock when it is only noon.

Add to all this what are presumed to be the minor charges of the artist's career, be he a *nouveau* or a *maître* and the expense amounts to something hitherto unconceived. The municipal taxes levied upon his modest six hundred franc studio before the war were perhaps forty francs; today with a rental of two thousand or more he may pay as much as three or four hundred francs. "Only fourteen or sixteen dollars—for us," says the American with a "through the looking-glass" cynical glee. Yes, but seventy-five or one hundred dollars for the Frenchman, do not forget.

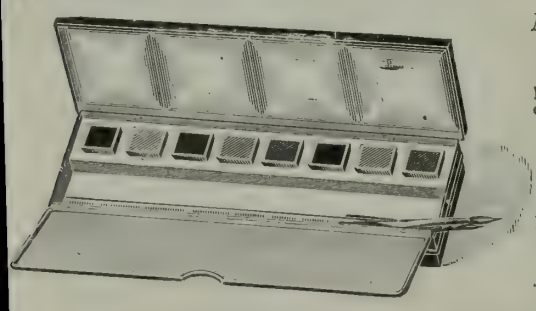
The necklaced and earringed Lucrezias and Graziellas who used to hang around the *porte-cochères* of Colarossi's, Julien's and Delacluse's and the street refuge at the Montparnasse end of the Rue Delambre, looking for a job of posing at two francs an hour now want fifteen francs for a morning seance and the same for an afternoon pose. Thirty francs a day, that makes—if they find the business at all. At the price it may be well imagined that there are frequent periods when they are actually out of a job; the moving pictures can't absorb all models who tread the pavements.

Street car fares have gone up from the equivalent of a humble three cents to eleven cents, the subway from four cents to ten cents and this counts if you have to pack a painting kit from the Lion de Belfort to Bougival.

And the food question? It is said that the cheapest strength-giving food is a combination of lentils and rice—East Indians and Japanese thrive on them—less is known of their inspiration building qualities for the artist, but there is one writing person who considers that their inspirational possibilities are practically nil. For his own part he would prefer the interminable sequence of *"café avec croissant"* of the Poles and Russians, Roumanians and Czecho-Slovaks of the "Rotonde" or the

(Continued on page 139)

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The High Cost of Art Education in Paris

(Continued from page 138)

"Dome" who seem to thrive.

Martinez, or Frisco, when he was struggling in the quarter and making pen-and-inks for "Gil Blas" on the side, or Florence Loundbourg, when she was painting that delectable frieze in Henriette's little restaurant in the Rue Leopold Robert, would get considerable of a shock if they should drop down into their old purlieus unwarned.

At the corner of the Boulevard Montparnasse and the Boulevard Raspail is the Café de la Rotonde —now one of the show-places of the quarter with its walls lined with far into the future paintings of futurists, orphists and what not —where, in the long ago, at the *zinc* (let the writer say right here that it was not so very long ago, either, not so long ago as the time of Lionel Walden and "Long" Murphy, but so long ago as Arnold Bennett, Harry Leon Wilson, Booth Tarkington and Vance Thompson, to move the needle of the time clock over to literature) you might get what was called a perpendicular (stand-up) coffee for the modest tenth of a franc, ten centimes, two red Indian cents. Now the establishment has a newly-posed, near-marble façade, a real café and restaurant and a *soi-disant* grill-room and you pay sixty centimes or a franc for your coffee, according as to which section of the establishment you favor with your patronage.

The famous Paris *bouillon* restaurants, which used to serve the student and others of modest means, too, have seen their prices soar upward as fly the sparks. Herewith a sample menu from one of the Montparnasse quarter, which, if it is not the real Latin Quarter, is at least the American Latin Quarter of Paris, if that nomenclature be understood. The odious comparison of prices and dates makes serious, if not pleasant, reading.

	Prices in francs	
	1913	1927
Couvert	.20	.80
"Quart" of red or white wine	.25	.65
Soup	.20	.60
Broiled Mackerel	.60	2.50
Gigot of Mutton	.60	2.25
Salad	.30	1.25
Cheese	.20	1.00
Café noir	.20	1.00
Total	2.55	10.05
Pourboire	.20	1.00
	2.75	11.05

Perhaps here should be mentioned, for the American student, the high cost of ocean passages. At least three lines once carried you across the pond comfortably and well for forty or forty-five dollars; now it costs well over two hundred for the same accommodation, somewhat less if you are not too particular as to how you are jumbled about by a motley crowd who seek to escape the immigration laws for the entry into America on the return voyage. Artists looking for local color will perhaps not mind.

Certain it is that the scholarship of five hundred dollars granted by some American art school, which was supposed to carry its holder over a year's art study abroad (and usually did nothing of the kind) will little more than pay the ocean passage over and back and its accessory expenses.

Living charges, rents, fuel and accessory studio expenses of all kinds, to say nothing of what may be called manufacturing costs—the cost of painting materials and all that goes therewith—may easily be made to run to two hundred francs a week. These suggestions point to a minimum of a thousand dollars or more a year as being needed to see one through, assuming that the present approximate twenty-five francs to a dollar endures, and French prices in francs do not increase over what they are today. If the dollar drops, French prices should drop, too, or all estimates are awry. A revision will thus be called for all along the line.

Just how these existing prices affect the French student is best shown by contrasting the value of the dollar with that of the franc when he pays his bills in depreciated francs worth only a sixth of their face value. By this reckoning 19,000 francs represent $760, a figure altogether prohibitive for the average young French aspirant to artistic fame. Two, three or perhaps five years of study at this rate! Few can meet it. This is why the French art students are becoming fewer and fewer, at least they are less in the public eye, and the foreigners more and more evident in the *cours* and in the *salons*. It is a great encomium upon French art and French methods of inspiring the technique of art, but it is hard on the young French man or woman who has not yet found his or her avocation, but believes that it lies in some form of art expression.

Summing up and looking back and forward, it is French art and French artistic ideals which have made the foundation of American art, and largely of American architecture, since so many of our foremost architects have come from the Beaux Arts School of Architecture in Paris. Ergo these fundamentals appear to me something worth the trouble of acquiring and paying for and at any rate for the American—and let this be reiterated—it need cost no more than the same thing would have cost before the war. But he, or she, will probably spend more. That's their business; there is no antidote in written words of advice which will allay that probability. *Verb. sap.*



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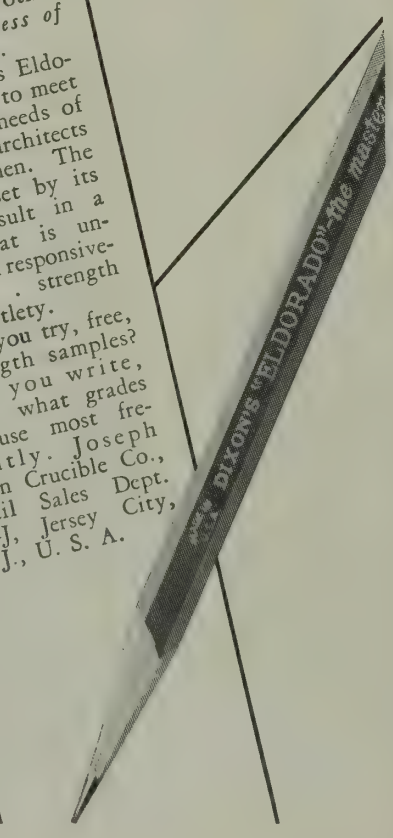
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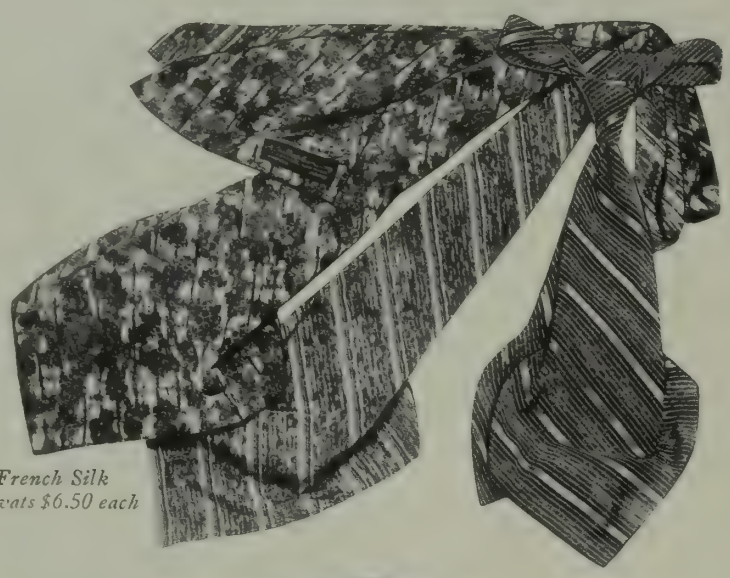
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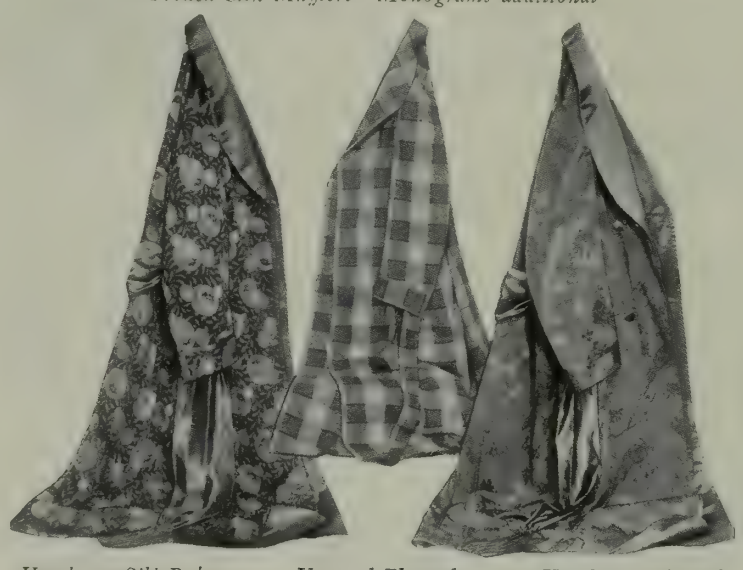


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How to Use Overseas Inspiration

By THOMAS BRABAZON

THERE seems to be a feeling, on the part of a great many people in America, that all inspiration in architecture and the decorative arts, in painting, in sculpture, and in music, as well as all inspiration for both feminine and male attire ought to bear the impress of overseas origin. Conversely, the same people opine that whatever is produced in America must be of less estimable character and less worthy to look upon as a source whence valuable hints may be drawn.

This attitude of blind admiration for everything of overseas provenance and of concomitant contempt for everything American is foolish and unreasonable, and yet it is easy to understand how it arose and why it continues. There was a time when there was comparatively little in current American achievement to furnish a basis for emulation, and Americans, with proverbial native shrewdness, were not slow to turn to a source whence they could freely draw what they so much needed. Thence onward they were eager to note all the characteristics of the several modes of British, French and Italian architecture; they devoured with eager eyes all the representations of British, French and Italian performance in the decorative arts; they yearned for creditable examples of French and Italian sculpture and painting, and usually found the means of gratifying their yearnings; the dressmakers and milliners of Paris were demigods, or rather demigoddesses, in their eyes, and with avid admiration they swallowed every crumb of suggestion that came their way, and, needless to say, the supply of crumbs was abundant. The illustrated publications fed and fostered this appetite, and still continue to do so. *And it is quite right that the illustrated publications should keep on supplying a diet containing an appropriate proportion of overseas material.* What is *not* quite right is the way in which a large portion of the American public digests the pabulum supplied to it by illustrated books and magazines.

Americans are not, as a class, fools nor slow to use their wits. They are ordinarily apt pupils and quick to learn. They did learn, and they learned a great deal, and, having learned, they were quick to put into practice results of their study. In consequence, American performances in architecture and the decorative arts soon made a creditable showing, and that showing has become more and more creditable each year. The same may be said of sculpture and painting. So far as the products of decorative art are concerned, it may be of interest to some of the contemners of things American to know that every year a large quantity of American-designed and American-made silk textiles of the most expensive quality are exported to France for the consumption of the most critical European customers. Other instances of the same sort of thing could be given, and customs house statistics could be shown to verify the statements.

The fact of the matter is that in architecture and the decorative arts, in painting, in sculpture and in music America has produced and is producing results of such admirable character that no one can afford to ignore them or disregard their significance. Some of the most eminent British architects have time and again expressed to the writer their unqualified admiration for the banks, office buildings and other large public structures designed by their American compeers, and have frankly admitted a desire to be able to do the same sort of thing as well. In this particular they candidly yielded the palm to American architects, and with a very good grace. Several years ago there was held in London an exhibition of competitive designs for a monument to perpetuate the memory of one of the most gallant feats performed during the war. If any event deserved a worthy memorial, that one certainly did. The competition was open not only to British architects and sculptors, but to French and Belgians as well. There was a numerous showing of designs, and yet out of the whole lot only two were at all worth considering, and both of them left much to be desired. Many of the designs submitted were grotesque, and some of them would have been positively comic if they had not been pathetic. All the same, there is a vast amount that American architects and American laymen can still learn from British architecture, both old and modern.

French domestic architecture and the expressions of French decorative art have come in for a generous share of interest and admiration in the United States, and yet there are many flies in the French ointment. The nasty tin verandahs and sheet iron shutters which Gallic taste seems to stomach with perfect equanimity, the skimpy glass curtains with Hamburg edging—or what looks very like it—with which so many French people deface their windows, and the big, ugly panes that have almost universally taken the place of the old and well-proportioned small glazing in the casements—none of these incidents can be quoted as creditable examples of French *goût*. Yet these very same blemishes occur again and again in connection with French houses that are numbered, and deservedly so, amongst the finest examples of domestic architecture. As to a great deal of the furnishing to be found in French houses, it is sim-

(Continued on page 144)



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Arts & Decoration 11-27

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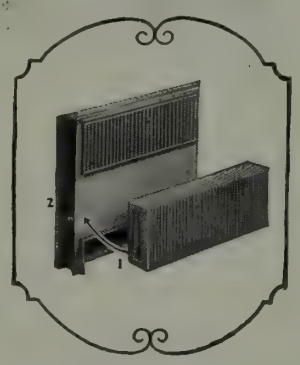
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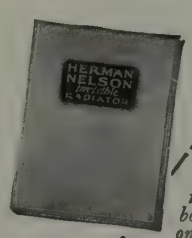
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How to Use Overseas Inspiration

(Continued from page 142)

ply appalling. Such crowded, junky, heterogeneous interiors would not be tolerated for an instant in any third-rate American hotel. Notwithstanding all this, there is an infinite amount that American architects and laymen can assimilate with vast profit from a close scrutiny of French work, modern as well as ancient.

Nearly all the modern Italian architecture is too horrible for words. It would take a most copious vocabulary of profanity, objurgatives and rich invective to do even partial justice to its condemnation. Some of the expressions of modern Italian decorative art are not much better. All the same, from no country more than from Italy can America still learn architectural and decorative lessons of inestimable value.

So far as cultivated popular American taste goes, there are so many creditable evidences of it that one may, without fear of serious contradiction, say that it is quite as good as, if not somewhat better than, the average popular taste in Europe. It was only very recently that an American, whose name is well known in association with the decorative arts, intimated that he had gone to Europe to luxuriate in a debauch of bad taste because the good taste of America was so impeccable that it had gotten on his nerves. It may be added that there was plenty of material for the debauch where he had gone to seek it.

By this time, if one has read at all between the lines, the purpose of this discussion ought to be clearly discernible. The trouble, previously alluded to, lies in the too common American attitude of adulation toward all things of overseas origin and the failure to exercise a sane and proper degree of critical discrimination. By all means continue to study sedulously all examples of overseas work and continue to draw every possible jot of inspiration from it, and put the inspiration to immediate and effective use. At the same time, do not overlook the urgent need of applying a severely critical judgment and of being guided by it in the process of making adaptations. Finally, examine American work attentively and with unbiased mind and be willing to give credit where credit is due. It is only where such a mental attitude is maintained that the rich stores of overseas inspiration can yield their full value.



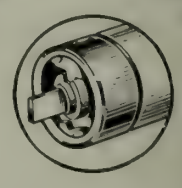
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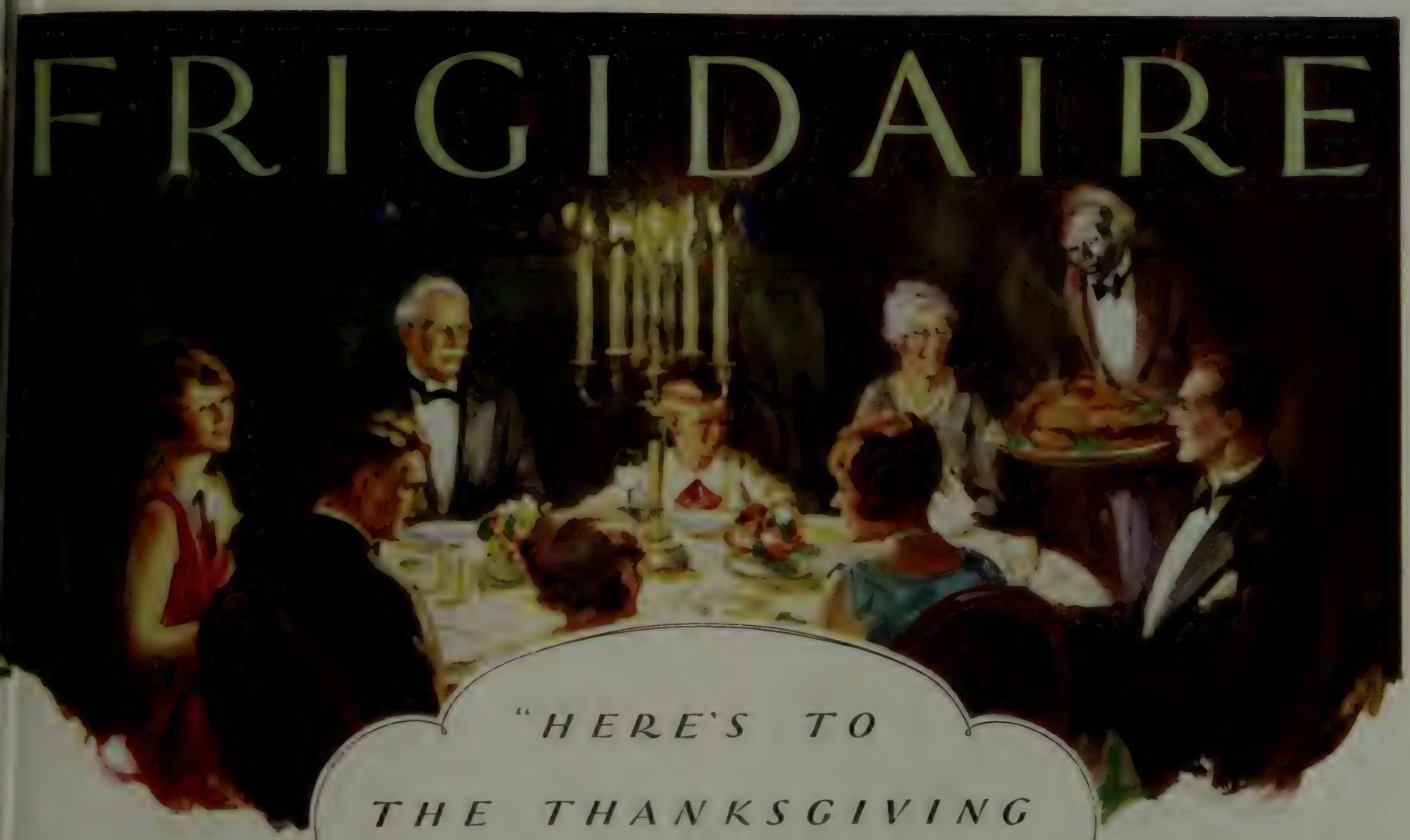
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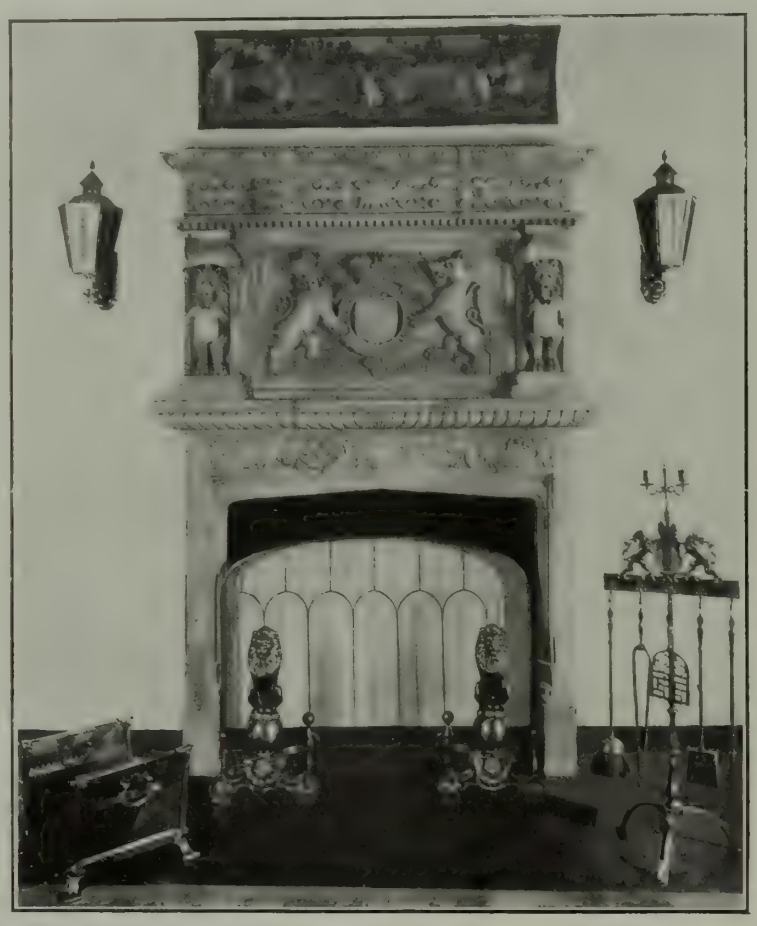


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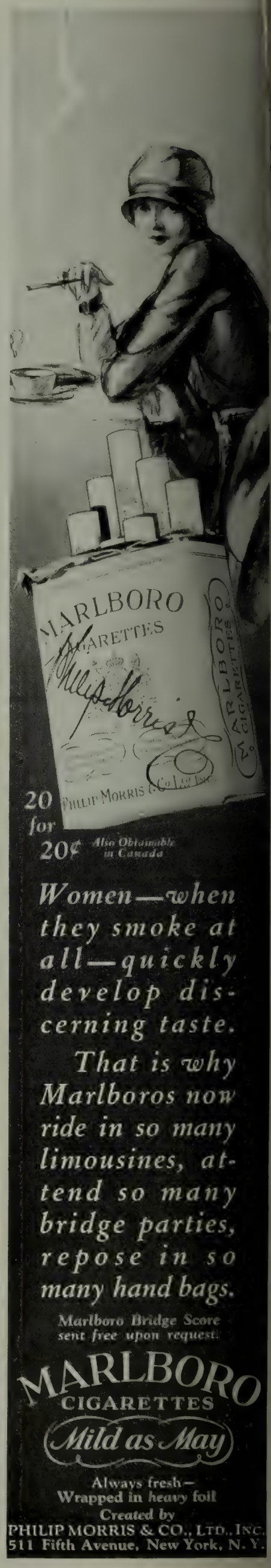
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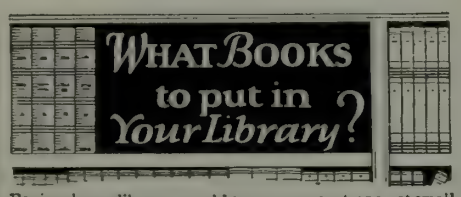
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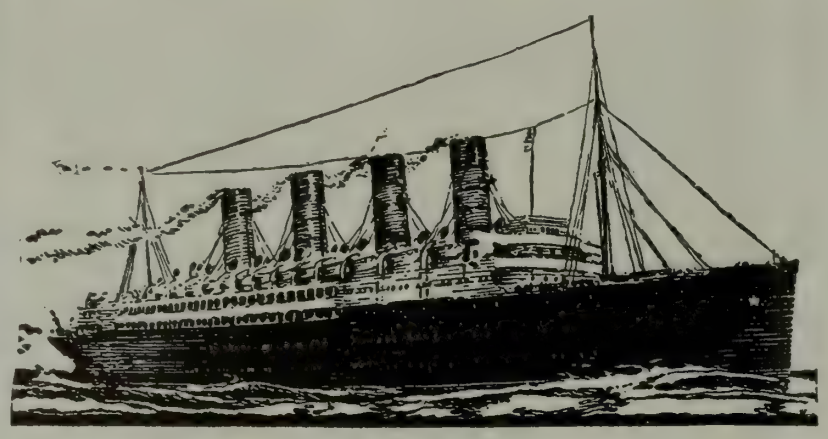
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EASTBOUND FROM NEW YORK

Date	*Day*	*Hour*	*Steamer*	DESTINATION: Via
Nov. 1	Tues.	noon	*Conte Rosso*	GENOA: Gibraltar, Naples
" 1	Tues.	2 p.m.	*Estonia*	DANZIG: Copenhagen
" 2	Wed.	11 a.m.	*Suffren*	HAVRE: Direct
" 2	Wed.	Midnight	*Berengaria*	SOUTHAMPTON: Cherbourg
" 2	Wed.	12.01 a.m.	*Pres. Harding*	BREMEN: Cobh, Plymouth, Cherb
" 3	Thur.	11 a.m.	*Stockholm*	GOTHENBURG: Direct
" 3	Thur.	10 a.m.	*Westphalia*	HAMBURG: Boston, Cobh
" 3	Thur.	11 a.m.	*Veendam*	ROTTERDAM: Plymouth, Boulogne
" 3	Thur.	noon	*Colombo*	GENOA: Palermo, Naples
" 3	Thur.	noon	*United States*	COPENHAGEN: Oslo
" 4	Fri.		*Edison*	PIRAEUS: Boston, Patras
" 5	Sat.	11 a.m.	*Paris*	HAVRE: Plymouth
" 5	Sat.	11 a.m.	*Volendam*	ROTTERDAM: Plymouth, Boulogne
" 5	Sat.	2 p.m.	*Muenchen*	BREMEN: Cobh, Cherbourg
" 5	Sat.	10 a.m.	*Minnetonka*	LONDON: Cherbourg
" 5	Sat.	1 a.m.	*Pennland*	ANTWERP: Plymouth, Cherbourg
" 5	Sat.	11.30 a.m.	*Celtic*	LIVERPOOL: Boston, Cobh
" 5	Sat.	1 a.m.	*Majestic*	SOUTHAMPTON: Cherbourg
" 5	Sat.	12.10 a.m.	*Tuscania*	LONDON: Plymouth, Havre
" 5	Sat.	11 a.m.	*Scythia*	LIVERPOOL: Cobh
" 5	Sat.	noon	*Caledonia*	GLASGOW: Londonderry
" 8	Tues.	12.01 a.m.	*Reliance*	HAMBURG: Cherbourg, Southampton
" 8	Tues.		*Alfonso XIII*	BILBAO: Coruna, Gijon, Santander
" 9	Wed.	11 p.m.	*Mauretania*	SOUTHAMPTON: Plymouth, Cherbourg
" 9	Wed.	11 a.m.	*Gripsholm*	GOTHENBURG: Direct
" 10	Thur.	12.01 a.m.	*Albert Ballin*	HAMBURG: Cherbourg, Southampton
" 10	Thur.	11 a.m.	*Roma*	GENOA: Naples
" 12	Sat.	3 p.m.	*Sinaia*	MARSEILLES: Prov., Az., Lisb., Pir., Sal.
" 12	Sat.	11 a.m.	*New Amsterdam*	ROTTERDAM: Plymouth, Boulogne
" 12	Sat.	11 a.m.	*Luetzow*	BREMEN: Direct
" 12	Sat.	noon	*Leviathan*	SOUTHAMPTON: Cherbourg
" 12	Sat.	3 p.m.	*Minnekahda*	LONDON: Plymouth, Boulogne
" 12	Sat.	11.30 a.m.	*Lapland*	ANTWERP: Plymouth, Cherbourg
" 12	Sat.	11.30 a.m.	*Baltic*	LIVERPOOL: Cobh
" 12	Sat.	1 a.m.	*Homeric*	SOUTHAMPTON: Cherbourg
" 12	Sat.	10 a.m.	*Samaria*	LIVERPOOL: Boston, Cobh
" 12	Sat.	12.10 a.m.	*Carmania*	LONDON: Plymouth, Havre
" 12	Sat.	noon	*Transylvania*	GLASGOW: Londonderry
" 15	Tues.	10 a.m.	*Thuringia*	HAMBURG: Boston, Cobh
" 15	Tues.	noon	*Dante Alighieri*	GENOA: Boston, Naples, Palermo
" 15	Tues.	noon	*Stavangerfjord*	OSLO: Stavanger, Bergen
" 16	Wed.	Midnight	*Aquitania*	SOUTHAMPTON: Cherbourg
" 16	Wed.	11 a.m.	*De Grasse*	HAVRE: Direct
" 17	Thur.	12.01 a.m.	*New York*	HAMBURG: Cherbourg, Southampton
" 17	Thur.	11 a.m.	*La Bourdonnais*	BORDEAUX: Vigo
" 17	Thur.	noon	*Oscar II*	COPENHAGEN: Oslo
" 19	Sat.	noon	*Ile de France*	HAVRE: Plymouth
" 19	Sat.	11 a.m.	*Rotterdam*	ROTTERDAM: Plymouth, Boulogne
" 19	Sat.	2 p.m.	*Bremen*	BREMEN: Cobh, Cherbourg
" 19	Sat.	12.01 a.m.	*Pres. Roosevelt*	BREMEN: Plymouth, Cherbourg
" 19	Sat.	10 a.m.	*Minnewaska*	LONDON: Cherbourg
" 19	Sat.	11.30 a.m.	*Cedric*	LIVERPOOL: Cobh
" 19	Sat.	1 a.m.	*Olympic*	SOUTHAMPTON: Cherbourg
" 19	Sat.	noon	*Cameronia*	GLASGOW: Londonderry
" 19	Sat.	12.10 a.m.	*Lancastria*	LONDON: Plymouth, Havre
" 22	Tues.	12.01 a.m.	*Resolute*	HAMBURG: Cherbourg, Southampton
" 22	Tues.	2 p.m.	*Lituania*	DANZIG: Copenhagen
" 22	Tues.	noon	*Providence*	MARSEILLES: Bos., Mad., Pal., Nap., Pir.
" 23	Wed.	noon	*C. Biancamano*	GENOA: Gibraltar, Naples
" 23	Wed.	Midnight	*Berengaria*	SOUTHAMPTON: Cherbourg
" 24	Thur.	12.01 a.m.	*Deutschland*	HAMBURG: Cherbourg, Southampton
" 26	Sat.		*Manuel Arnus*	BARCELONA: Cadiz
" 26	Sat.	11 a.m.	*Drottningholm*	GOTHENBURG: Halifax
" 26	Sat.	11 a.m.	*Majestic*	SOUTHAMPTON: Cherbourg
" 26	Sat.	11.30 a.m.	*Adriatic*	LIVERPOOL: Cobh
" 26	Sat.	1 a.m.	*Arabic*	ANTWERP: Plymouth, Cherbourg
" 26	Sat.		*Berlin*	BREMEN: Plymouth, Cherbourg
" 26	Sat.	11 a.m.	*France*	HAVRE: Plymouth
" 26	Sat.	11 a.m.	*Duilio*	GENOA: Naples
" 26	Sat.	noon	*Aurania*	GLASGOW: Londonderry
" 29	Tues.	11 a.m.	*M. Washington*	TRIESTE: Bos., Az., Lisb., Nap., Pat.
" 29	Tues.	11 a.m.	*Rochambeau*	HAVRE: Direct
" 30	Wed.	11 p.m.	*Mauretania*	SOUTHAMPTON: Plymouth, Cherbourg
" 30	Wed.	noon	*Pres. Harding*	BREMEN: Plymouth, Cherbourg
" 30	Wed.		*Cristobal Colon*	BILBAO: Coruna, Santander

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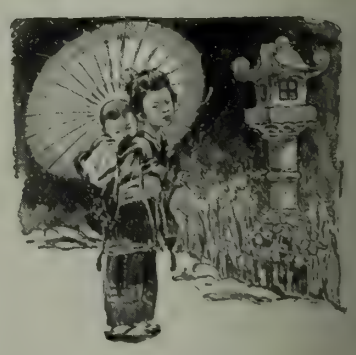
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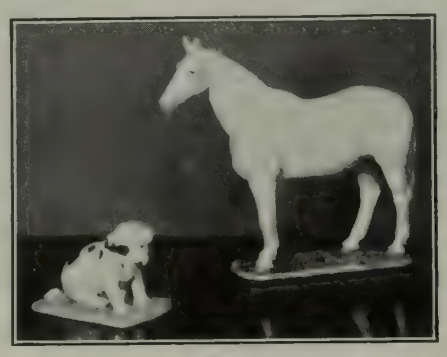
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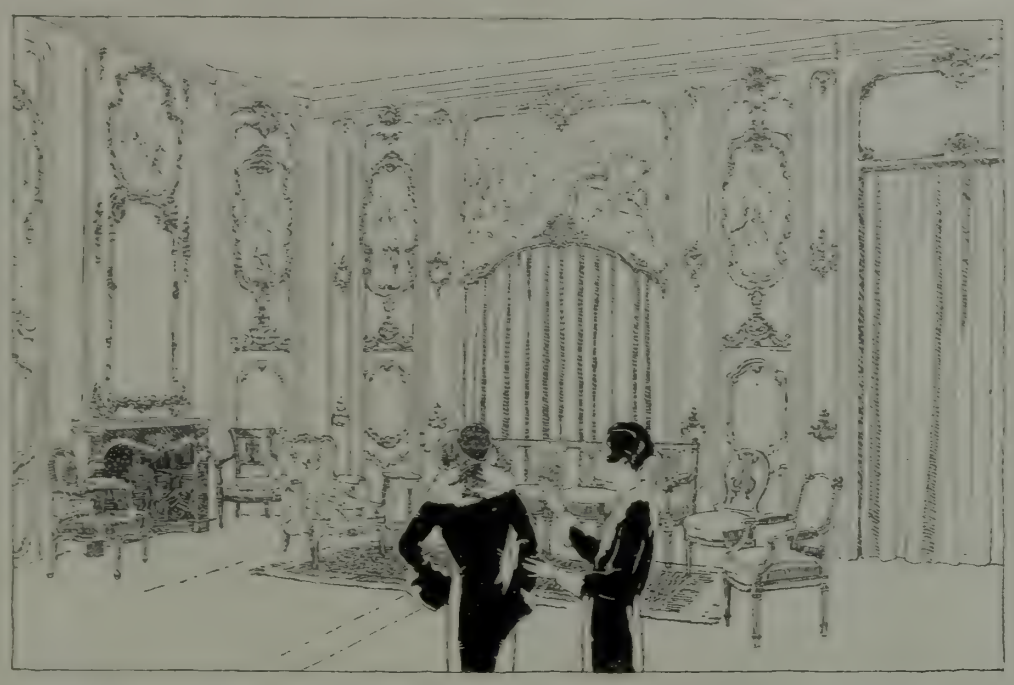
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"What", asked her friend, "makes you think so?"

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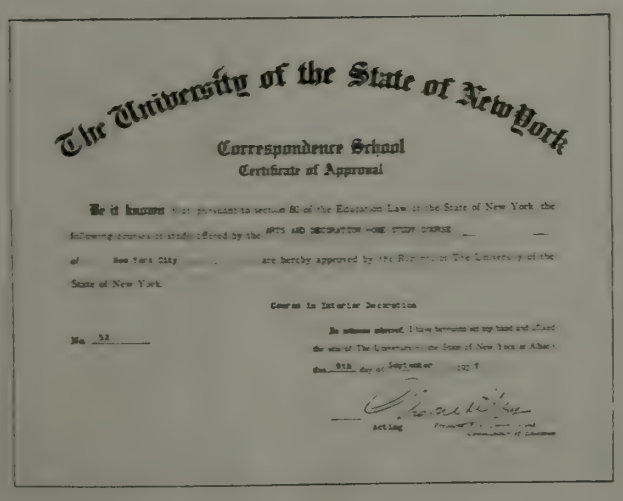
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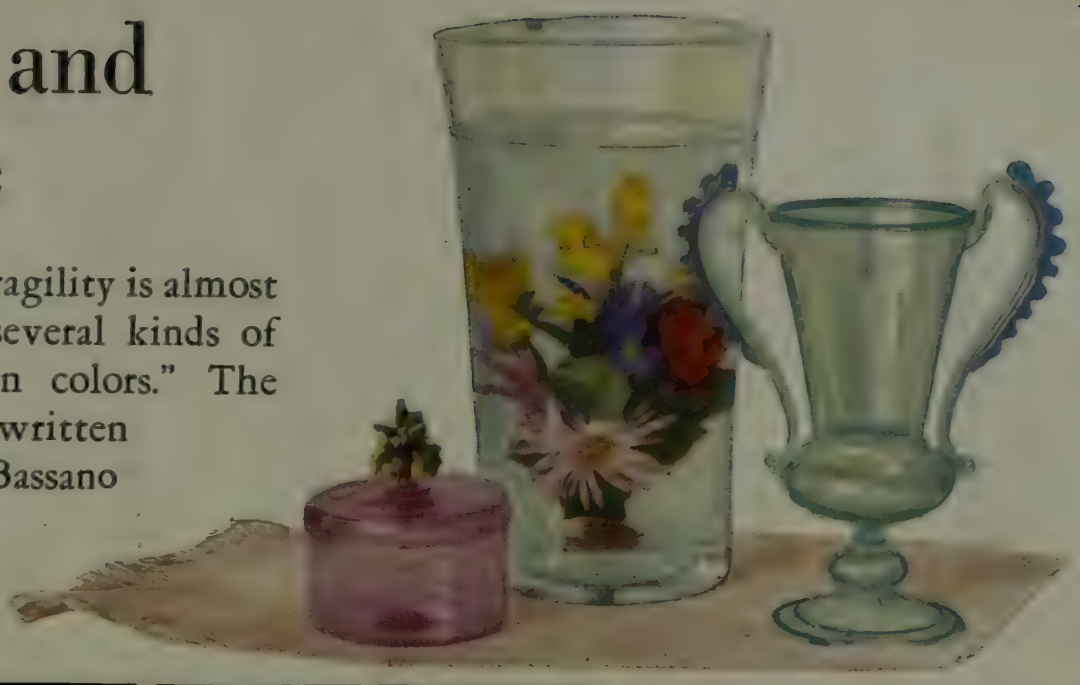


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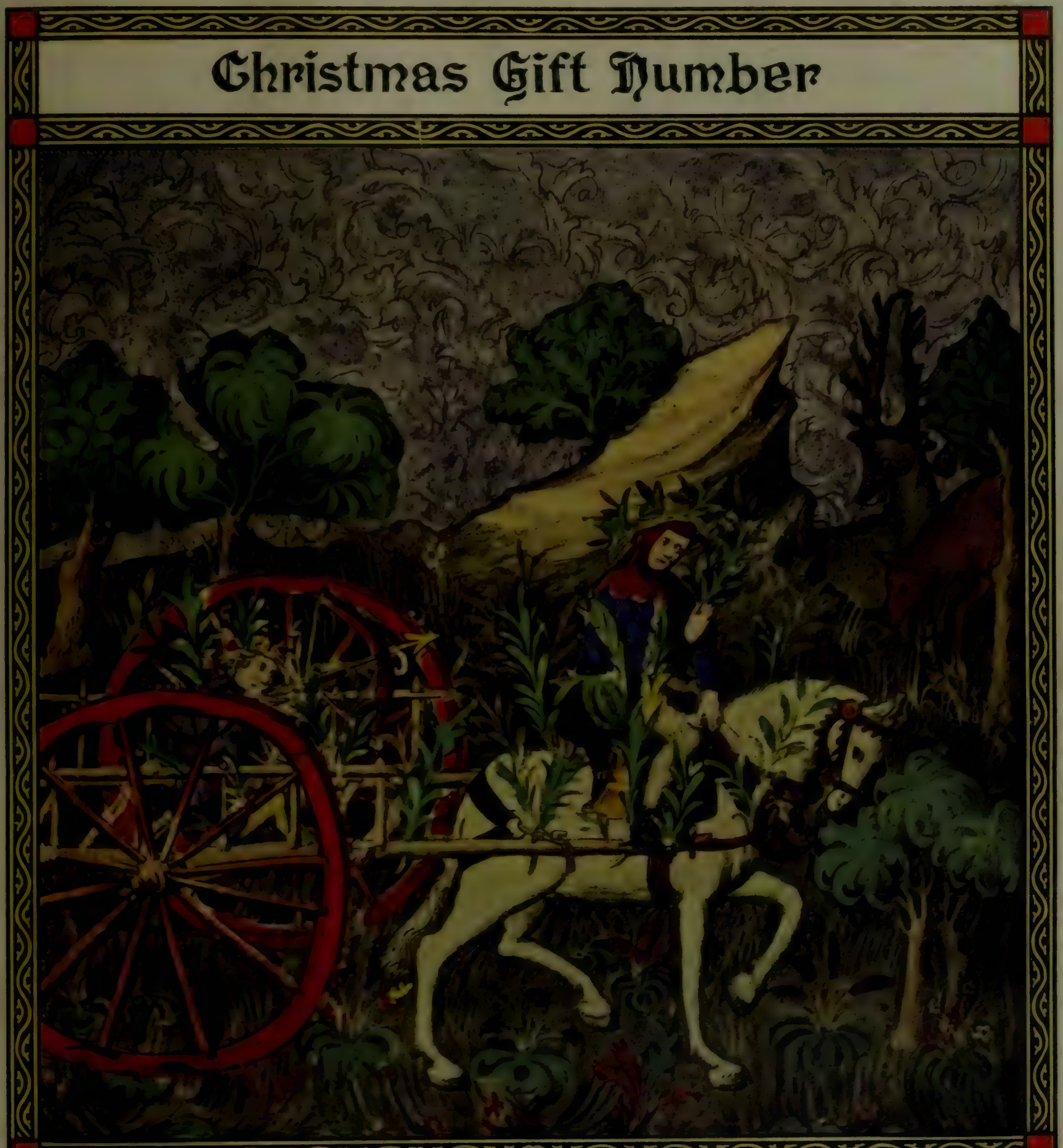
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New York - Paris - London

DECEMBER, 1927

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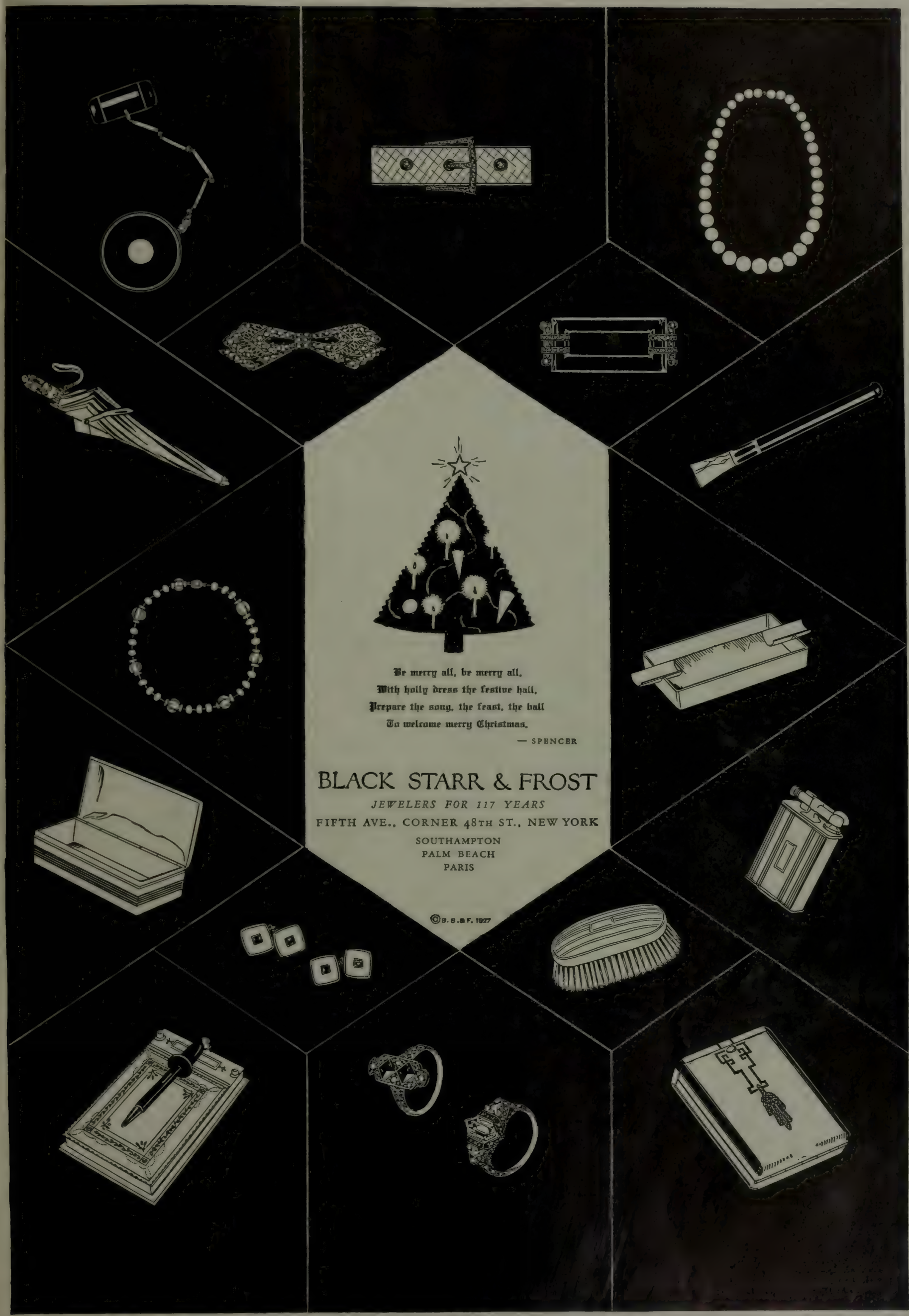
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In this Lincoln Limousine by Dietrich one finds the careful elegance of an earlier and more courtly day combined with modern-day speed, power and comfort. Lincoln devotion to detailed excellence is revealed in every line of this beautifully finished Limousine. A glass partition is easily lowered out of sight for Sedan use. There are two wide and deeply cushioned auxiliary seats for extra passengers.

LINCOLN MOTOR COMPANY

Division of Ford Motor Company



Be merry all, be merry all,
With holly dress the festive hall,
Prepare the song, the feast, the ball
To welcome merry Christmas.

— SPENCER

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The Ring
A cabochon sapphire and diamonds

By

J. E. CALDWELL & CO.

Philadelphia

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CADILLAC

A Notable Product of General Motors

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an exhibition of Portraiture by American artists
painted previous to 1770

This exhibition constitutes
examples of the work of

Cosmo Alexander
Jeremiah Theus
Nathaniel Emmons
John Smybert
Charles Bridges
Robert Feke
John Wollaston
Jeremiah Dummer

and is placed in a room
furnished in the period

Those interested in the progress of American Art
are cordially invited to attend

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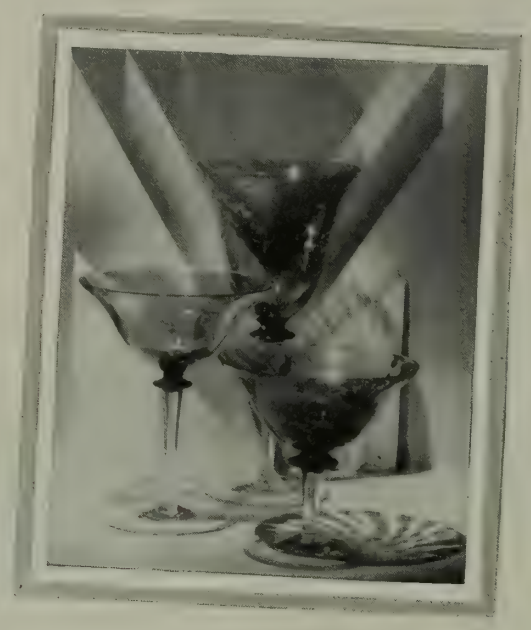
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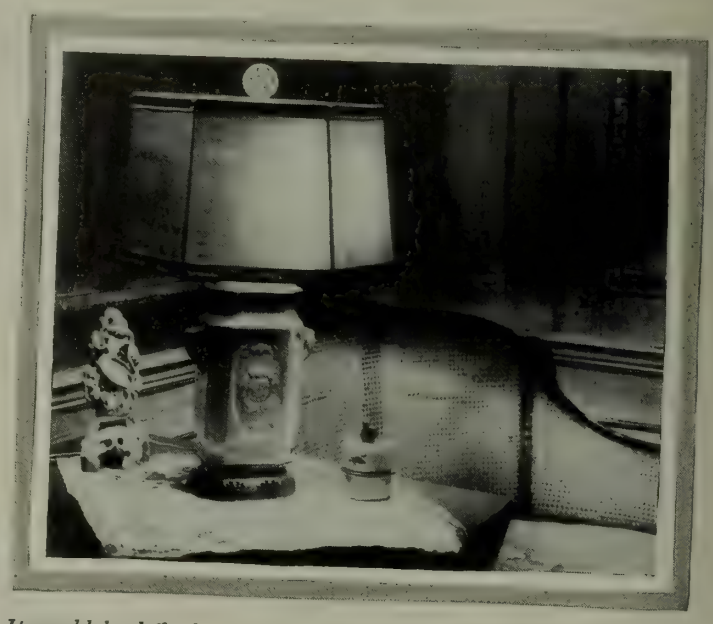


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It would be difficult to cite any one object in an interior that makes so much difference as a lamp, or any one object in which beauty and utility are so closely linked. And, at Altman's, there is exactly the right lamp for every kind of room.

In a colourful array of the utmost diversity here are gathered beautiful and unusual pieces of china and glassware from the four corners of the world. Varied beauty is found in the complete sets of table-ware for every occasion, and in countless odd pieces.





The etching seen in this grouping is a beautiful plate by Hedley Fitton, and the Picture Salon's collection includes a number of excellent examples of the work of English, Scotch and American etchers, as well as a variety of other interesting prints.



In Treasure Trove dwell a host of charming porcelain figures of many kinds and many personalities. There are birds and animals, too, not only in porcelain but in glass, bronze, marble, ivory and precious stones—figures gathered from many parts of the world, and all manner of rare, unusual and precious things for gifts.



A gift for the home is always a gift in good taste as well as a gift permanently associated with the giver. In three floors devoted to distinguished home furnishings there is a wealth of gift suggestions to be found at Altman's. The Gift Secretary will aid in selections and careful attention is given to orders by mail.



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CHRISTMAS GIVING AND YEAR-'ROUND LIVING

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Occasional pieces by Kittinger, reproducing the best of period styles in solid woods in designs adapted to modern needs, can solve your Christmas problems. A gift of Kittinger Furniture is a gift to all the family, and one that will be lived with and appreciated every day of the year.

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Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER

Distinctive Furniture

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Le Jade

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FLOWERS OF LOVE


Pavots d'Argent

Single articles of fragrance in each of these perfumes—in *Extrait, Eau de Toilette, Poudre, Compact, Savon, Bath Salts (Tablets), Aftabath Powder, Talcum.* Each in an attractive gift box—priced from $1 to $12.50.

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WHITTALL 5 EAST 57TH ST NEW YORK

The Whittall ghiordes-knotted rug is unmatched in modern rug craftsmanship

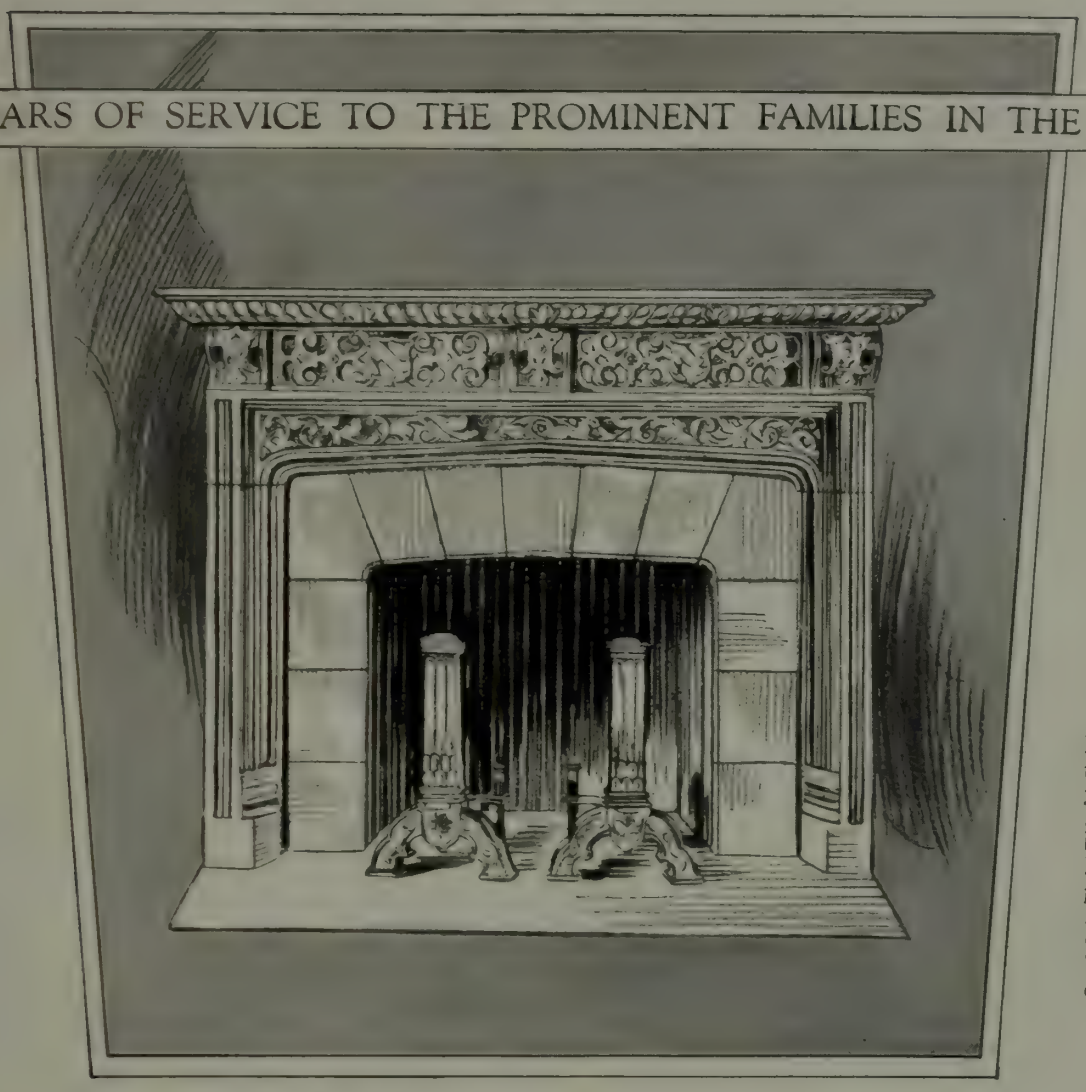
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Whisperings . . .

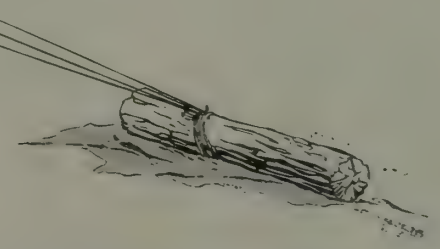


Upon the hearth there beams a warm and crimson glow and changing shadows dance across the room. From where the mantel stands there seems to come a voice. It whispers tales about the past, of Old World castles, knights and ladies, bygone centuries

Such dreams are crowded about these antique mantels. Today their whisperings are heard in the homes of many beauty loving American families. For our representatives in England and France have been sending us rare antique mantels for the past one hundred years. They differ from the product of today—the hands that carved them were gifted with a technique that has gone.

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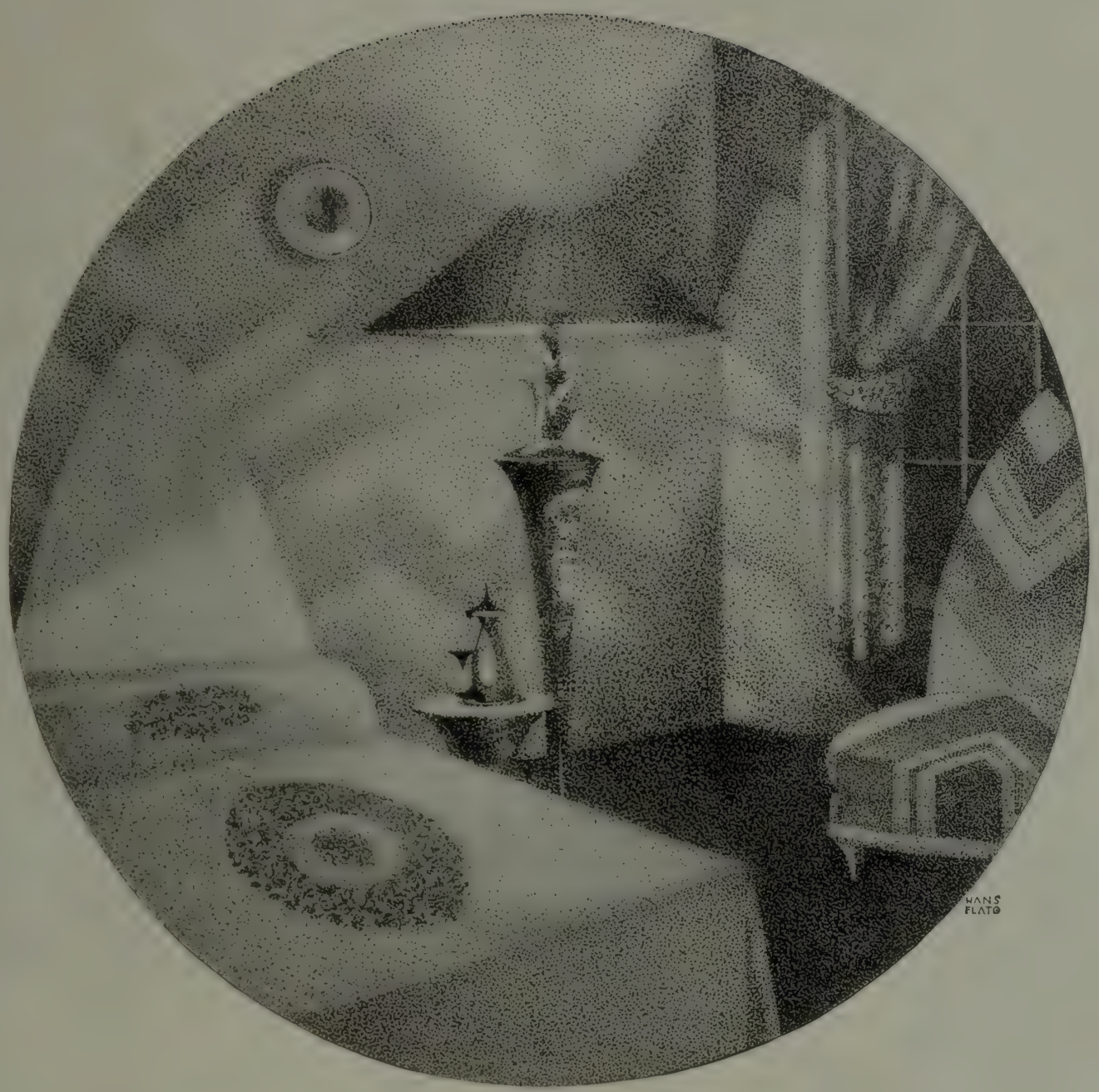
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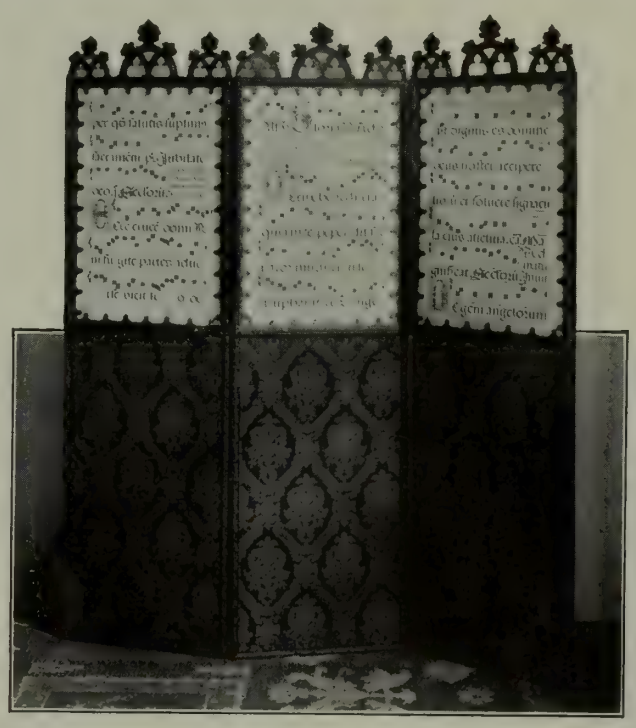
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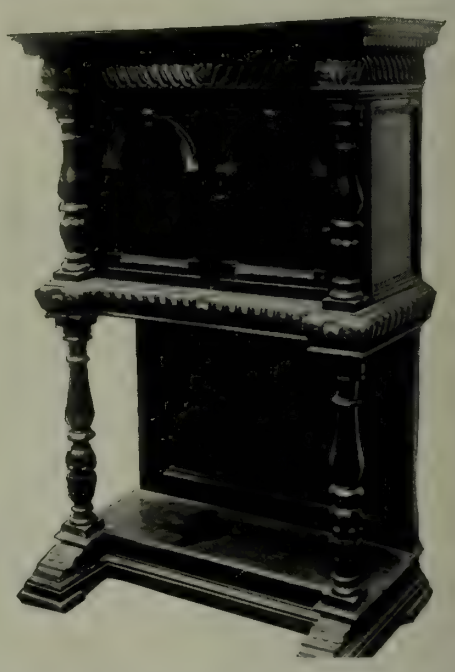
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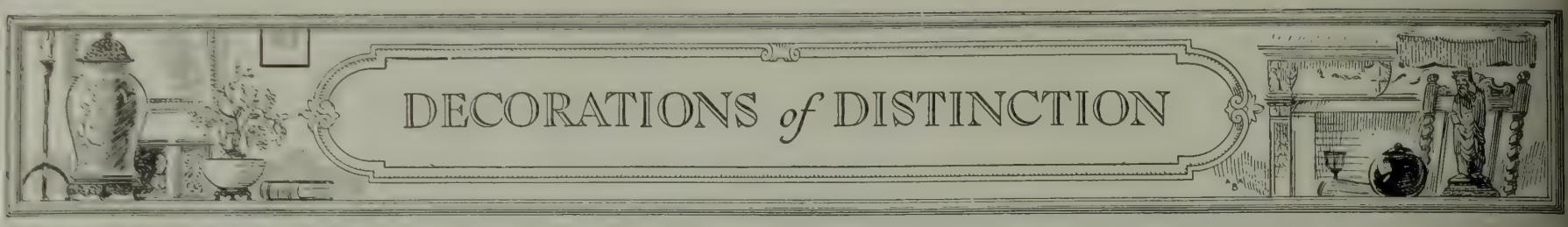
ROGERS

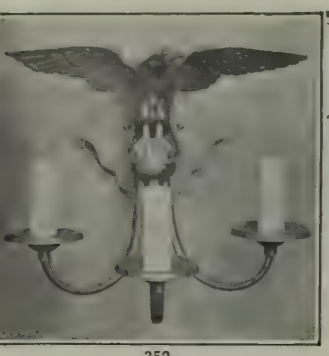
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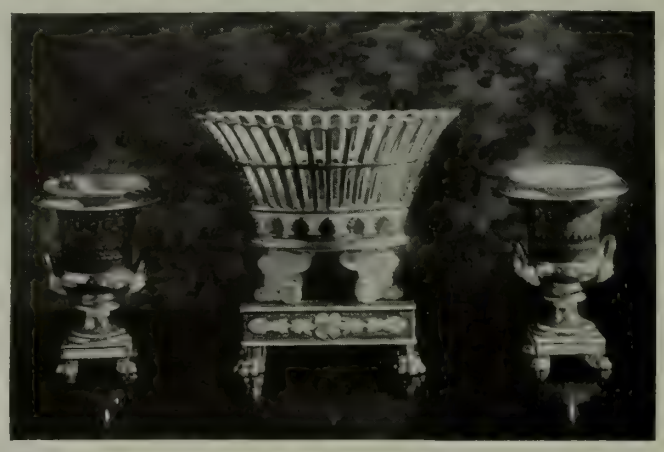


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A Truly Personal Christmas Gift for your friend. In rich Duco colors with decorative stripe and initials in gold.
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From the Smart Shops

Under the Direction of ELIZABETH LOUNSBERY

WITH the approach of the holiday season the spirit of Christmas seems to have pervaded the shops as never before, but even though the more trifling gift attracts the eye, is it not better to select something that cannot fail to be appreciated, such as some charming bibelot as may be found at the shop of Benson-Glick? Lovely cache pots of flowered French porcelain for ivy, decorative vases, urns and baskets, like those illustrated? These mean so much in the completion of a room in giving just the required touch.



Blue and gold Empire vases and 9" gold and white porcelain baskets, supported by bisque lions. Courtesy of Benson-Glick

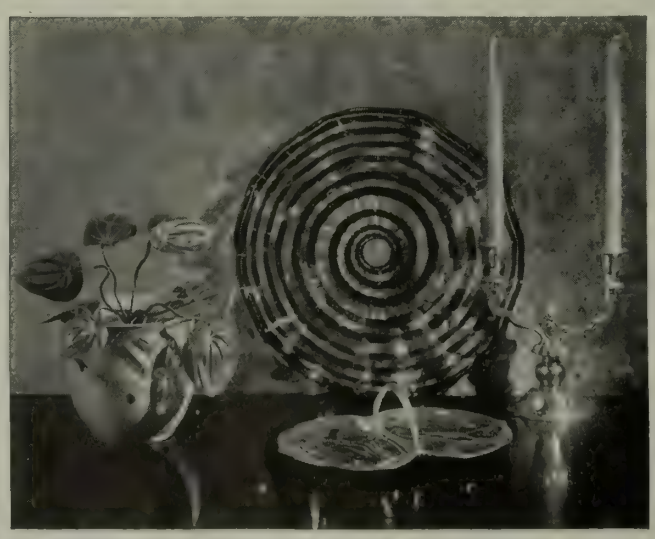
Then there are miniatures and samplers, fascinating old French needlepoint pictures, also framed bisque portrait heads with adorable boxes; rare inkwells, tôle, French pewter, and early French marriage chests, most decorative pieces.



Traveling picture frame, paper weight, eraser, cigarette box, telephone screen and golf pencil holder covered in antique brocades and velvets, also bookends. Courtesy of Old Arts

At "Old Arts" one may revel in a wealth of lovely antique fabrics converted into a hundred practical uses. For smoking there are cedar boxes for cigarettes covered in old brocades and humidors; carved walnut and polychrome picture frames inlaid with green or red velvet; magazine racks covered in brocatelle and tapestry; silk and velvet cushions; trays with damask underneath the glass, waste baskets done in damask with reproduced crests. For a tiny yet most acceptable gift there are folding manicure sets made of old brocades that can be conveniently carried in a street bag.

Things for the table are another source of continual joy, in all their many new expressions, as in the glass to be found at the Can-dle-Luxe Shop. Here are the most lovely colorings in complete sets of glassware. The Danish pewter also offers many new designs in compôtes, candlesticks and the smaller accessories. Lamps are another specialty, in Austrian pottery with parchment shades that repeat the motifs of decoration. Candles, as well, are to be had in practically every size and color and rare decorative detail. At the charming new shop of



Crumpled edge green and white glass 14½" flower bowl; Austrian pottery 6" bowl, Danish pewter double 11¼" compôte and 8¼" candlesticks. Courtesy of Can-dle-Luxe Shop



A CHRISTMAS GIFT
For Garden Enthusiasts
A handsome Glazed Terra Cotta Jar, with wrought iron stand. Height 21 inches. Price $23.00. F. O. B. New York
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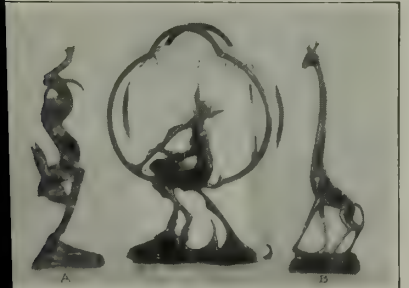
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Amber glass 8½" turkey compôte; blue glass turkey salt container; pink glass fish and green glass frog cigarette boxes; 9" Bohemian glass fruit bowl and etched bubbly green glass 7½" vase. Courtesy of The Fuguets

In the new department of The Closet Shop, there is not only a perfectly appointed boudoir to be seen but a large collection of individual items for varied uses. In



Child's painted wood coat hanger, double electric side brackets and table lamps. Courtesy of The Closet Shop

these the nursery plays an important part in especially designed children's furniture and the many little comforts. The new invalid's folding bed table is unusually convenient, as is a folding table for serving refreshments. Boudoir lamps, quilted velvet couch covers and pillows, closets for all uses that may be bought in units; painted shower curtains for bath rooms; a bridge table decorated with a hunting scene and beautiful hammered brass candy boxes with jade inserts also appeal.

Everything for a child's room built on diminutive lines is to be found at Childhood, Inc., that is consistent with a well appointed room. Furniture complete in every detail made of maple and pine; suitable lamps with shades painted in amusing subjects—one with aeroplanes and balloons; waste baskets and hampers; appropriate chintz and rugs. Animal book-ends include the dancing rabbit which has also been converted into a lamp.

Among the mirrors made by C. I. Hungerford in his Connecticut workshop are authentic copies of Chippendale, Queen Anne and Heppelwhite frames. Mr. Hungerford feels that the dignity and simplicity of their lines recommend them as the most satisfactory types for his work, and these he carries out in mahogany veneer or maple, carved and put together by hand.

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Brass giraffe and mule nursery door stops; rooster book-ends and 15" yellow pottery lamp with painted 10" shade. Courtesy of Childhood, Inc.



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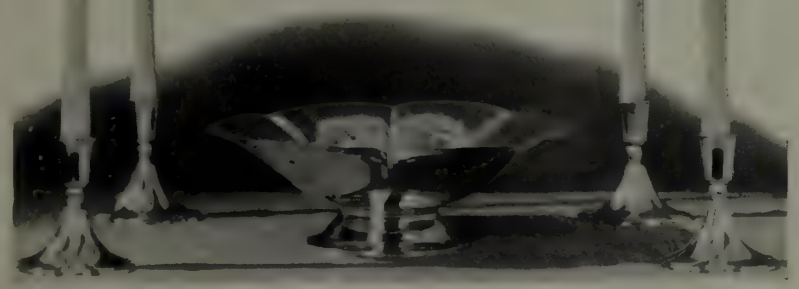
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equally attractive, also the animal toys. For the older child, there is an accordion with music rolls that are played by pressing a handle.

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In the search for the unusual one will do well to visit Ardlea Court in the East Fifties, where a group of interesting shops are filled with the many things that add charm to a house. To enumerate in detail all that is to be found there would be impossible at this time, but suffice it to say that Edward P. Guiney offers desirable decorative paintings, copies of the XVIIIth English school at most moderate cost. Katherine A. Sargent, Inc., in their L. A. M. Importations specialize in XVIIIth and XIXth century window shades of beautiful translucent coloring, made from hand blocks and being the same on both sides they are also adaptable as mural decoration and for screens. Occasional Provençal furniture is also to be had.

"Poynton" undertakes the complete decoration of a room and has as a feature of the shop a large painted toile from an old French room, of unusual beauty. Mrs. Conrad Berens, Inc., denotes her interest in fine old French and English china and English silver and has as well an interesting showing of furniture with the accompanying incidentals. The Arkman Studio offers a unique service



Smoking table, mahogany finish, with hollow tube concealed to hold smoking debris. Courtesy of Tubular Products Co.

in consultation of any decorative problem, in connection with its regular department of interior decoration. They also buy gifts for a specific requirement.



Mahogany Chippendale mirror, reproduction, 19" x 33". Courtesy of C. I. Hungerford

Mrs. Brincker-hoff Jackson and Betty Jackson are importers of Directoire and Louis XVI regional furniture, old wallpapers, and Directoire borders, which, aside from their original use, have been applied most effectively to mirror frames. Bertha Gilmor's Shop, with the decoration of complete interiors, makes a specialty of curtains and cushions. She also has attractive lamps, candlesticks and interesting bits of china and pottery. Claire Mina Senie displays attractive bathroom



Spanish doll house of stucco and imitation tiles. Completely furnished with electric lights. The Mayfair Playthings

accessories in painted shower curtains, bottles, etc. and has a variety of the smaller things for gifts and wall hangings, as well.

At the Mary Campbell Studio dainty boxes for every use are to be had covered with chintz and old wallpapers, likewise waste baskets, letter files and folios, cigarette and match boxes, lamp shades and framed color prints that make desirable presents. "Wickfield" in its importations includes an interesting collection of XVIIIth century furniture, lamp standards and candlesticks, distinctive glass, porcelain and tea linens and old knives, forks and spoons. Erle Franke confines his activities and decorations to the making of unusual lamp shades for every type of lamp in parchment, paper and stretched silk, also tinsel paper modernistic designs.

His decorations are from original designs and even the paper used, in its effective colorings and splashes of gold, is the work of his studio. Occupying both sides of Ardlea Court these quaint little shops, with their attractive windows offer a rare opportunity to the Christmas buyer, far from the rush of the crowded thoroughfares. In their common desire to have something worth while they have succeeded in obtaining an unusually comprehensive and distinctive display, well worth a visit and inspection.

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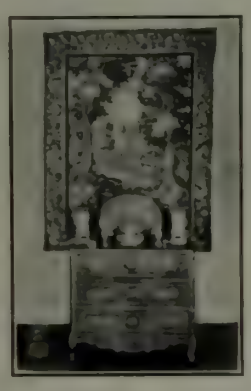
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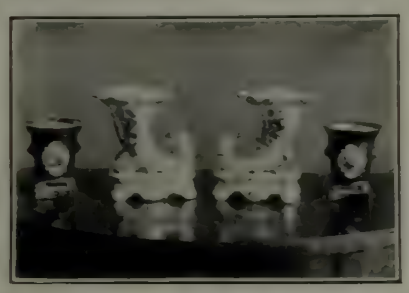
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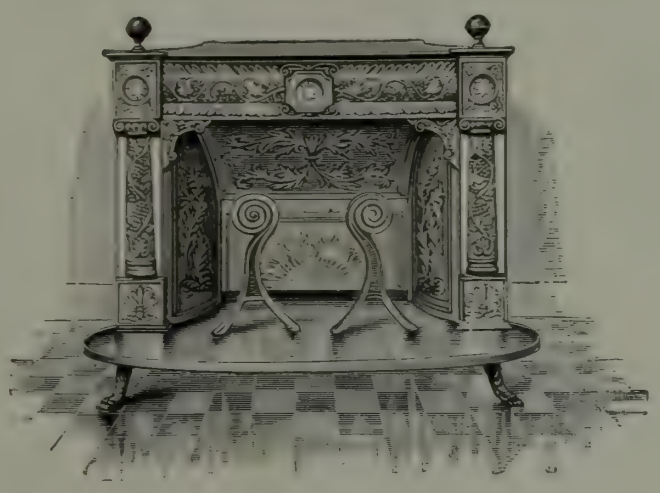
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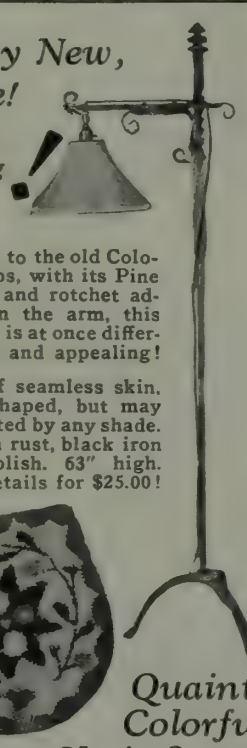
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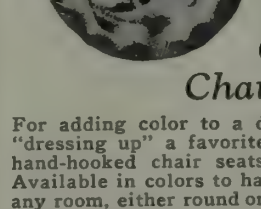
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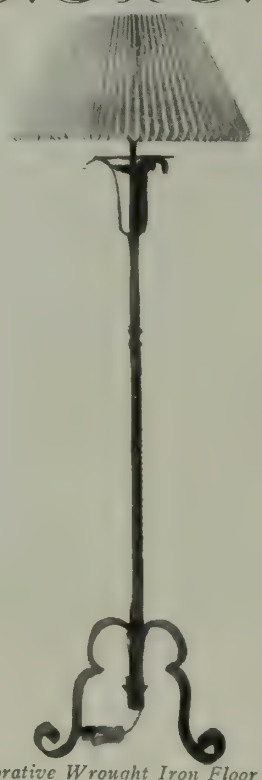
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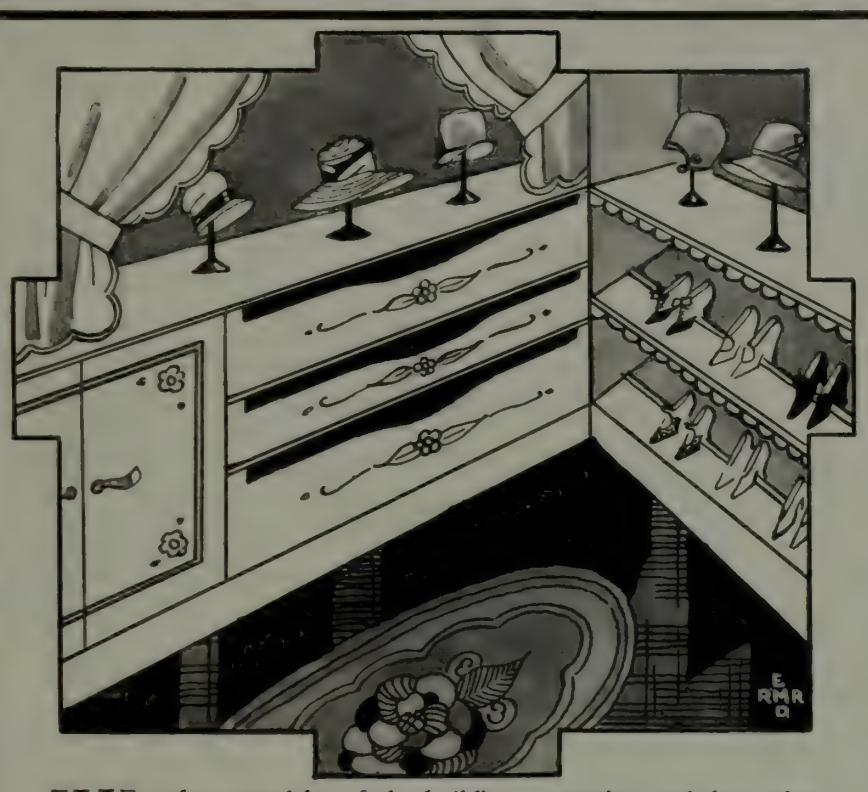


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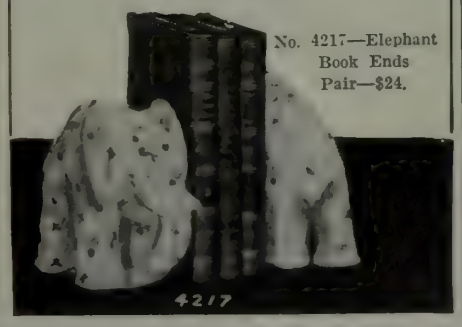
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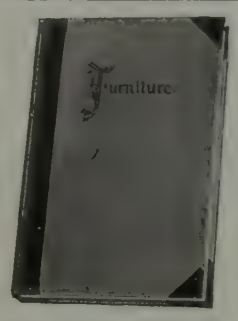
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THE ANTIQUE GALLERIES

Antiques as Christmas Gifts

By ARTHUR H. TORREY



An aquatint by Charles Hunt from Henry Aken's "Something Slap." 10½" x 15". Courtesy of Kennedy's

IN selecting the antiques to be described this month the writer was guided by their suitability as Christmas gifts. With a little searching it is possible to find antiques that cannot be duplicated by anyone else, that are enduring, that are both beautiful and interesting and that the owner will be proud to possess.



Signed Jacob Petit porcelain pieces for a dressing table on a French poudreuse. Courtesy of Old France, Inc.

The field of old prints has wide possibilities. For instance, take the amusing, dashing color print reproduced here entitled, "Something Slap", from Kennedy's. It has both rarity and character and cannot help but enliven the space given it on a wall.

This is an aquatint by Charles Hunt from Henry Aken's painting done about 1820.

But coaching prints, the category into which this one falls, is only one class. There are, besides, prints of naval subjects, hunting and other sporting prints, views of American cities, amusing Currier & Ives prints and then the more valuable rarities such as etchings and engravings by Rembrandt, Dürer, Claude and the Dutch School, to name only a few.

Unique pieces of porcelain for a dressing table are shown at Old France, Inc. where there is a collection of marked Jacob Petit pieces. Petit established his first factory in 1790 at Belleville, then an outside quarter of Paris, now the apache headquarters. Later he altered his mark to the one shown on the pieces in the possession of Old France, Inc. which is "J. P." with crossed swords below in imitation of the Dresden mark. The mark was stamped in blue in the moist clay.

The two vases, two covered bottles and the covered box pictured here on the poudreuse are a set that comprises a large part of the entire group. The two seated



Two pieces of signed French furniture, jardinières and wall paper screen. Courtesy of M. M. Armstrong



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THE ANTIQUE GALLERIES

Oriental figures would make charming bases for little lamps as their colors of Nile green, pink and purple are strong and vivid.

There are as many as three pieces of signed French furniture at M. M. Armstrong's—an unusual quantity for one collection. Such examples always have their special appeal to the collector who will point out his signed piece with particular pride.



Representative pieces from a Chinese Lowestoft coffee and tea set with enamel decoration taken from Bartolozzi's engraving, (hanging above), of W. Hamilton's painting "Playing at Marbles". Courtesy of Philip Suval



English silver coffee urn with date mark of 1781. Courtesy of Howard & Co.

Two of them are shown here, a card table and a commode. The card table has the name "Ioubert" stamped in the frame which stands for Joubert who is easily identified among French ébénistes. The table is a Louis XV piece of violet wood and has a checker board top. As the photograph shows, the commode is a sensitively designed Louis XVI object of modest proportions with a marble top. Five colors of wood were used in its manufacture which are principally evident in the inlaid motifs of the front.

The screen shown behind these pieces is made of wall paper on which is depicted a very colorful scene of Alsatian wine making. Less imposing objects for the Christmas shopper are the jardinières that have much charm in the matter of shape and color.

Something that probably has no duplicate is the dainty coffee and tea set of Chinese Lowestoft which is at Philip Suval's. Its distinction is the painted scene on each piece copied from Bartolozzi's engraving of "Playing at Marbles" by the English painter, W. Hamilton, R. A. The colored engraving is shown here hanging above those pieces which were selected as examples of the kinds of objects that make up the 24 piece set. The objects where the principal duplication occurs are the four coffee cups and saucers and the four Chinese tea cups.

The enamel colors used in the reproduction of the engraving on the china are curious shades of blue, green and red and the cover of the tea pot has a typical Lowestoft border in blue, old red and gold. A refinement of the tea pot is its silver tipped spout. This little set is a delight that would thrill anyone who appreciates delicate china, quaintly decorated and with the unique association with Bartolozzi and Hamilton that this set has.

An old silver coffee urn, such as the lovely one shown here from Howard & Co., would certainly be one of the most highly prized possessions of anyone who entertains frequently. The one in the illustration is unusually graceful. It has the marks of London, 1781 and of John Schofield, maker, and stands 14½ inches high. The urn has ball feet, a black wooden tap handle, a lion's head at the mouth of the spout and sparingly used beaded decoration.

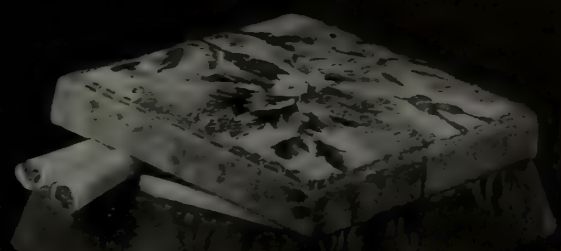
In the matter of silver there are several other less imposing gifts such as old meat skewers, which now make perfect letter openers, sets of shell dishes for ash trays and nicely wrought boxes which do good service as cigarette cases.

It takes considerable searching



Three matching pieces of Ming three-color pottery all 8" high. Courtesy of Ralph Chait

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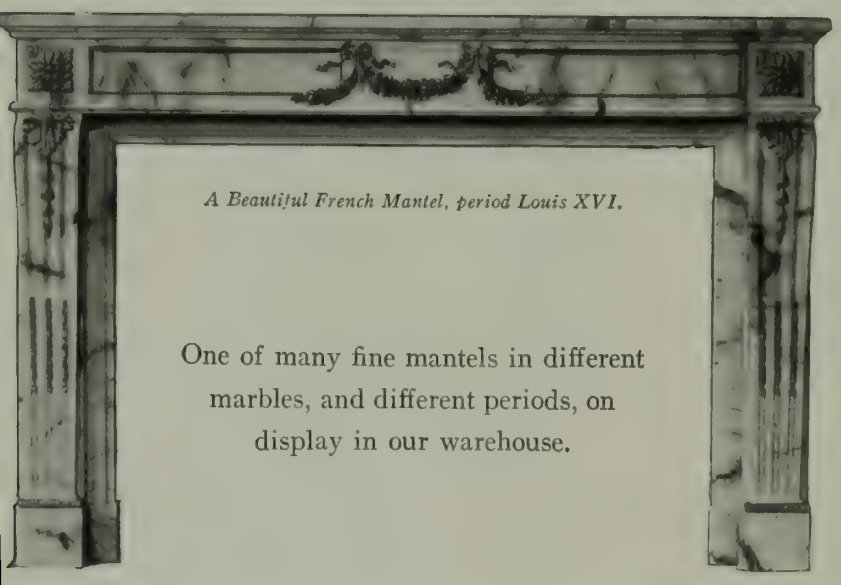
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to collect three pieces of three color Ming pottery like the set of this character illustrated here from Ralph Chait's. The two flattened pear shaped vases with yellow scroll handles have peacock blue bodies and the quatrefoil medallions on their sides are green on one side and aubergine on the other.

The figure is that of Kuan Yin, goddess of Everlasting Mercy and Maternity, seated on a lotus blossom and in the unusual posture of the hands clasping the right knee. Yellow for the exposed parts of the body and gros vert for the robes are the colors employed. All the pieces are eight inches high without the stands.

Liverpool ware is popular with collectors, especially when it has an American association which was given to many pieces by Yankee sea captains who ordered pieces in England adorned with pictures of their own or famous ships. A good example of this kind of piece is the large platter shown here from Fred J. Peters' with its transfer picture of a ship flying the American flag, probably the "Constitution". The modelled edge of the platter is an unusual touch for this ware. The collection from which this piece was selected includes other platters, a set of plates and large and small pitchers.

Only occasionally is one privileged to see an exceptionally handsome piece of old



Examples of Liverpool ware. The platter in the center has a ship flying the American flag. Courtesy of Fred J. Peters

Italian carved walnut furniture of the quality of the 16th Century Florentine secretary-cabinet shown here from G. & E. Quaranta's. The distribution of carved elements and flat surfaces is especially well planned. In the depressed panels of the upper section are carved subjects inspired by sculptures in the Pitti Palace and the design of the lower section is built around the two doors of the cupboard which have a diamond patterned inlay of olive root and walnut surrounding the center panels of heads in high relief.

The Italian cabinet maker's paramount interest of adorning an object shows itself in the lavish carving of the top section. The resulting storage space is five small drawers but this sacrifice of space is compensated for in the cupboard and long drawer of the lower section. This cabinet was part of the collection of Count Giuseppe Guidi of Naples who was prominent at the time of the Bourbon domination of southern Italy.

The collector of Italian furniture who has not yet secured a writing desk is sure to consider one a welcome



A 16th Century Florentine secretary-cabinet from the collection of Count Giuseppe Guidi of Naples. Courtesy of G. & E. Quaranta

addition to his collection for both its original Italian design and its practical side. There are three of them at Dabissi-Bassé's, the finest of which is illustrated here. It is a 17th Century Lucchese piece of walnut with wrought iron stretchers. Its individual note is in the drawer fronts which have gilded mouldings around red velvet panels to which the iron handles are attached. The two other desks, which have wooden stretchers, are somewhat simpler in their decoration.

As for the smoker who takes pride in his smoking paraphernalia there are irresistible things for him at the English Antique Shop in the collection of fine old mahogany tea caddies. These caddies are used now as humidors or as cigar and cigarette containers. A particularly fine box is fitted with two deeply cut, square, old Irish covered cut glass bottles of fine



A Lucchese walnut writing desk with wrought iron stretchers and red velvet drawer fronts. Courtesy of Dabissi-Bassé

color which serve as humidors and there is also a sugar bowl to match for the cigarettes.

THE ANTIQUE GALLERIES

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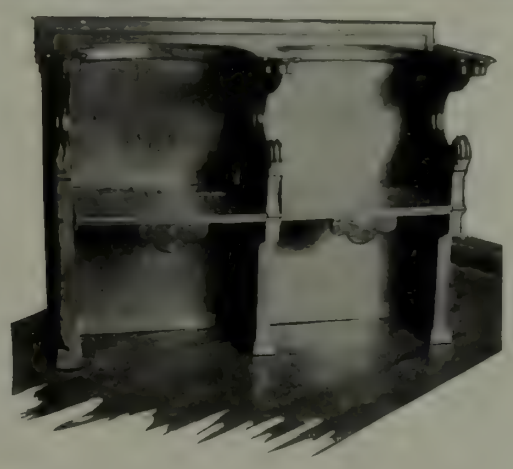
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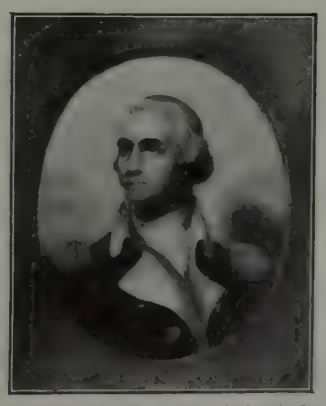
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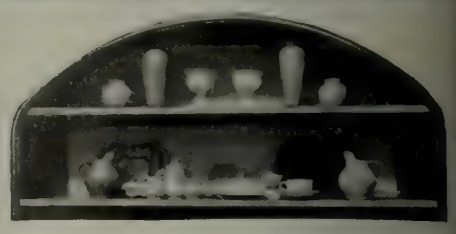
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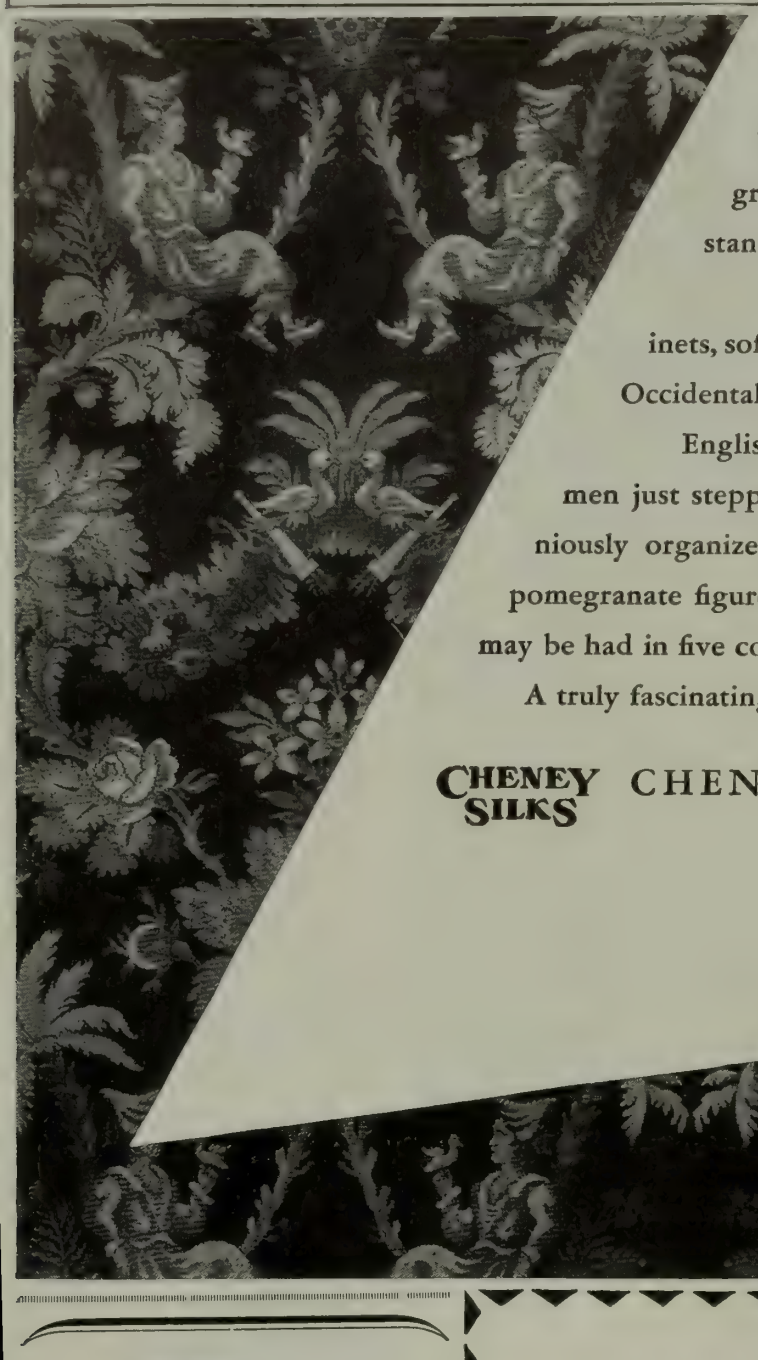


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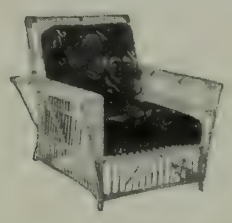
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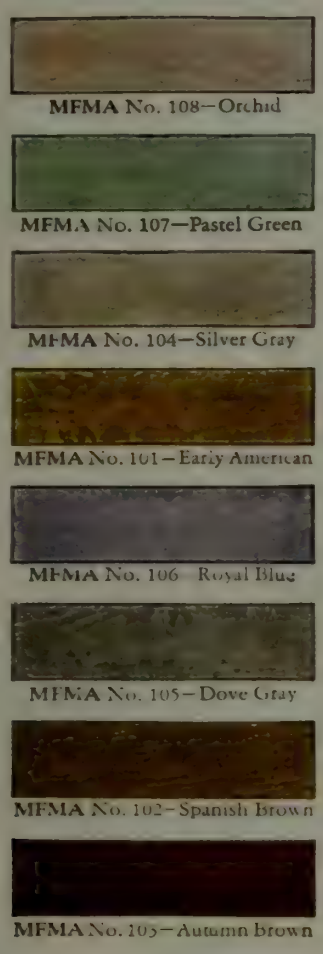
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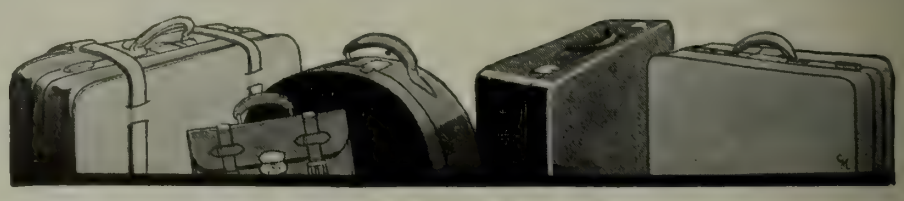
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"The Sugar-Plum Tree", bas-relief by Edward McCartan

DECEMBER, 1927

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MISS ELIZABETH BERESFORD
by John Hoppner, R. A.

At the Galleries of
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"The Sermon on the Mount" by Achsah Barlow-Brewster. In this fine painting there is a distinct Oriental feeling, an opulence, a prodigality of color. Eastern people are depicted, richly alive; here are strange and exotic trees and foliage, and in the centre, the graceful, young and unaffected figure of Jesus speaking to his followers

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXVIII *December, 1927* NUMBER 2

Mural Paintings in the Spirit of Christmas

A Young American Painter, Achsah Barlow-Brewster, Brings to Her Delineation of Christ and His Contemporaries, Much of the Lovely Clarity of Vision and Spiritual Feeling of the Italian Primitives

By HELEN BISHOP

CHRISTMAS. If there is one word in the language of Christendom with which to conjure by, this is it, no matter in what tongue it be spoken. It is linked up in the minds of nearly every one with some of the most ecstatic moments of our lives. It brings back the memory of enchanted Christmas days of childhood, of weeks of delicious anticipation, of whispered conferences, of delightful secrets and mysterious packages. And then the great day itself—waking from the dreamless sleep of childhood to the music of "Noël, Noel," in the clear winter dawn; the first sight of the Christmas tree in all its gay array; the laughter and embraces of a united family gathered together around the tree; mother finding herself the recipient of three rather grubby and not too efficient pin cushions, and three eager little faces lighting up with delight when she announced ecstatically that of all things in the world she wanted were these beautiful pin cushions, and how did her darlings ever guess her secret?



"Christ and the Children", a fresh interpretation of an old subject

This panel was done for the Convent of Santa Teresa at Capri

This is one of the pictures that the word Christmas brings back. But there is another, no less dear, no less beautiful. It is of a great church, the high altar blazing with myriad candles that shed their golden light on crimson roses; clear, sweet voices rising to the vaulted roof in hymns of Christmas, in joy and praise of Him who was born in a stable more than nineteen hundred years ago and so lived that nineteen centuries later the romantic and courageous story of his life still grips the world. For that one day, Jesus of Nazareth, the beautiful, gallant young man who so loved life and laughter, who danced and sang and suffered and wept like every other human creature emerges from the obscuring mists which theology and conventional religion have swept about him.

And to this unfortunate obscurity some of the countless paintings which have been made of Christ and his contemporaries have contributed not a little. (It is a pity that children cannot form their own mental picture of Jesus instead of having a picture derived from often indifferent paintings, superimposed upon them.) Some of these painters in an attempt to portray Jesus as a young man of extraordinary spirituality have apparently felt that spirituality and weakness were synonymous; and the result has been that the Christ of their paintings has often been a weak, characterless, emasculated person and his appeal thereby greatly lessened.

This is so true that it is extremely interesting to find a modern American painter, a young woman, Achsah Barlow-Brewster, born in Connecticut, who possesses to an extraordinary degree some of the clarity of vision, the spiritual feeling which the primitive Italian painters, the artists and woodcarvers of the Europe of the Middle Ages brought to their delineation of Christ and the incidents of his life. Part of this faculty is inborn, of course; part of it may be the gift which living in Italy has brought to Miss Brewster. Whatever the cause, the effect in her work is amazing. Here is no striving after artificial simplicity; no cunning twentieth century apeing—in the rendition of figures in distortion of perspective—of a primitive gaucherie that has forever passed away. Her technique is modern, the result of intelligent study, hard work, the assimilation of painting knowledge, an acceptance of tradition. But the feeling, the emotion which her technique enables her to express has some of the genuine naïvete, the almost child-like vision, the tenderness which shines forth from the work of Giotto, Fra Angelico, Lippo Memmi and in a later day, the paintings of that great French genius, Puvis de Chavannes.

Miss Brewster's paintings, reproduced in these pages, are alive with this quality. There is a tenderness about them, a clarity and light — particularly in the mural "Galilee" in the Palazzo Mandragone at Naples — that is strongly reminiscent of that most beautiful of de Chavannes' paintings, "The Poor Fisherman". On the shores of the sea are gathered a little group, Jesus and his lovely mother, with two friends, simple fisher folk, one of whom has a net in his hands. The dark beauty of olive trees is suggested and in the background are the sails of primitive fishing boats and the immemorial Sea of Galilee and the immemorial mountains.

"The Sermon on the Mount" is one of the finest things Miss Brewster has ever done. There is a distinct Oriental feeling in this painting, an opulence, a prodigality of color. So many painters seem to forget that Jesus lived in an essentially eastern country, in a

rich and colorful age when the glory of Rome illumined the world—that he, himself, was a colorful and vivid personality and that the people who surrounded him were eastern people. Here they are in this painting, richly alive; here are strange and exotic trees and foliage and a bold and disturbing landscape in the background. And in the centre sits Christ, the graceful, young and simple man, speaking gently and without affectation—as of course he did speak—to those who clustered about him in affection and admiration.

Nothing lovelier, nothing more appropriate or in the spirit of "The Little Flower" herself could be imagined than the murals which were done for the Convent of Santa Teresa in Capri. Saint Teresa is the darling saint of the Catholic Church, very close to the present day world, for she died in 1897, when she was twenty-four years old, and was canonized in May, 1925. The story of that fervent young life is very appealing, and the mural which Miss Brewster has done, showing her sitting apart from her young companions in prayer and meditation is fragrant with youth. The light of spring is in the sky and over the placid sea in the background; the young trees are just bursting into bloom, their delicate white blossoms opening to the sun; the figures in the background and the central figure of Saint Teresa are beautiful and touching in their virginal fragility. One of the other murals shows the Little Flower at an earlier age with Brother Rodriguez.

For the fifth mural, done also for the Convent at Capri, Miss Brewster has chosen to paint the figure of Christ surrounded by the children he loved, with their mothers and presumably one fond father in the background. The very essence of the painting is a simplicity, a humanity, a lovely intimacy which makes of the central figure of Jesus an intensely alive and vivid creature. And he seems to shed about him, over the children, over the hovering mothers and indeed, over the landscape, the radiance of a "light that never was on land or sea".

From a technical standpoint, also, Miss Brewster's work is extremely distinguished. She has a fine sense of composition and design, invaluable qualities in mural decoration; she employs flat surfaces with great skill and her color is pure and exquisite. The fact too, that her work has met with great enthusiasm is interesting and significant. Even so short a time as fifteen years ago, it is doubtful if these paintings would have created a stir. The public, at least that portion of the public which is interested in pictures, whether they be oils, water colors, murals, etchings, or work done in any other medium, seems to have acquired a new vision. How or why or whence this new vision, this new way of looking at things, it is difficult to say. Twelve years ago, for instance, the writer could not "see" the paintings of Van Gogh or Gauguin. Now they seem to be creations of extraordinary and moving beauty—put "La Maison Haute" by Van Gogh, for instance, beside a landscape by Sargent (who was a painter not to be scoffed at) and see what happens to the Sargent!

Oscar Wilde was not the first to point out that the things we see in nature are the things we have seen in pictures—he merely expressed it more wittily. For three centuries, after Leonardo and his theories and followers, the world saw through his eyes—painters painted, not what they *saw* in nature, but what they had seen in other paintings and what they *knew* to be before them. Then along came the Impressionists. Manet, for instance, in his figures painted an arm flat, because he *saw* it flat; and not rounded,



In this painting of "Saint Teresa in Meditation", the light of spring is in the sky, over the placid sea and the figure of the young saint

because he *knew* an arm was rounded. Put the figure of his "Olympia" beside a feminine figure by one of the old masters, and again see what happens! That magnificent creature of Manet's creation makes the others look like so many stuffed dummies.

But it has taken some time for the world to acquire a new vision—or rather to recapture, to a certain degree, an old one. That is why, in the last fifteen years, people have learned to *see* the Italian primitives, as they have been learning to see the Impressionists and the present day group of painters—Georgia O'Keeffe, John Marin, and others—who make the Impressionists seem almost conservative! That is why the murals of Achsah Brewster are acclaimed.

It will be interesting to see what the religious paintings of the future will be. For of course there will continue to be religious paintings, centering about the figure of Christ. That young man still amazingly dominates the world. But religion in the last ten years—since the war, let us say—is a different thing from the religion of the last three hundred years. It is getting back—or at least making an attempt to get back which of course it can never quite do—to what religion was in the fifteenth and sixteenth century, an intimate part of one's life, a human, vital living thing instead of the weak, lifeless and unhuman structure of dogmas and creeds and conventions into which it had degenerated. It is safe to say that today, he who goes to church, usually goes because the church really means something to him, and not because it is the "thing" to do. The reason why, in the last analysis, the Catholic Church has survived and will go on surviving is because it is an essentially human church—as human, as much a part of the everyday life of its people, as it was in the Middle Ages when the religious fervor of Europe expressed itself in the cathedrals which, today, remain a wonder and a delight. What did those people have that the world has since lost? Go into Notre Dame, past those great carved portals; sit there in the soft light from the great rose windows and look up at the incredible vaulted ceilings; look down the long aisles to the high altar where its radiance dispels the gloom, or to the figure of the Blessed Virgin, surrounded by flowers; examine carefully the carved frieze, black with age, depicting the life of the Virgin—those little figures wrought with such infinite and loving care and understanding, with such touching candor and simplicity by patient fingers. Who did that frieze *knew* the Virgin Mary and her infant son; knew—with the heart and not the brain—Jesus of Nazareth and the figures that were part of his brief and crowded life. It is that knowledge that the world has lost. And nearly all religious paintings, since that day, have been devoid of just that understanding.

Achsah Brewster, however, is one who apparently has some of this knowledge. She has applied it to her conception of St. Teresa and some of the incidents in her life. No other saint of the Church—with the possible exception of Jeanne d'Arc—has quite the hold on the imagination which the "Little Flower" possesses. For she lived and died within the memory of many now living. She was born in 1873 in Alençon, France and many people in the little town still have memories of "little Teresa Martin". She was one of five sisters who became nuns, one of whom has several times been Prioress of the Carmelite Convent at Lisieux where St. Teresa spent her life as a nun. Whatever one's religious belief, or whether one believes at all, it is easy to understand how the "Little Flower" has aroused such tremendous interest throughout the world. She was extremely young when she entered one of the most exacting of religious orders; from her photographs and the many portraits which

one of her sisters has made, she must have been beautiful; and although her character was fine and noble, she was at the same time an intensely human and lovable young girl. Many interesting stories are told, since her death, of the miracles she has wrought, not the least interesting a tale of an extraordinary happening, only last year in Chicago, when three friends—all well known in the world of the theatre—a Catholic, a Jew and an Episcopalian, prayed together to her for what seemed an impossible favor—and the favor was granted! All over the world she has become a legendary figure of light and grace, and at the same time a figure that links the present day Church to the mystical Church of the Middle Ages. It is small wonder that Miss Brewster was drawn to her subject, or that the murals in which St. Teresa appears are so full of sympathy.

Saint Teresa and a childhood friend, Brother Rodriguez, are the figures in this painting

So in all Miss Brewster's work, it is evident that she understands to a remarkable degree the spiritual point of view of men and women who lived in a day and age when the world was young, still wrapped in wonder and the belief in miracles; and when Giotto, as George Woodbury so beautifully describes him—was "lifting his Florence up to God for friending." That was the age in Italy when religious fervor and an almost childlike faith flowered so beautifully in the paintings, the architecture and the decoration of the time; when Florence, Venice and Rome strove to outdo each other in works of lasting beauty. And at this season of the year when nearly everyone, no matter what his individual belief, does honor to Jesus of Nazareth, these murals with their sympathetic twentieth century interpretation of some of the incidents of his life and the life of one of his newest saints, are of particular interest and appeal.



In "Galilee", the artist has painted Christ and his young and lovely mother with two of their fisher-folk friends on the shores of the immemorial sea



"El Mirasol"

The Enchanting House of E. T. Stotesbury, Esq. at Palm Beach Bears the Romantic Stamp of Spain and Morocco in Its Characteristic Style of Architecture and Decoration

Additions by Howard Major, Architect



The inviting luncheon loggia is connected with the service on one end and opens directly into the main patio. It is Hispano-Moresque in architecture and displays one of the finest collections existing of old Spanish tiles

Photographs by Mattie Edwards Hewitt



In this delightful dressing room in which the predominating colors are yellow and red a series of eighteenth century panels enclose convenient wardrobes. L. Alavoine & Co., Decorators



Antique Spanish tile is used for this secluded seat niche under the open stair in the main patio. The colors of the tiles are in pleasing contrast to the usual green planting of a Spanish garden



The kitchen patio, paved with red Spanish tile with polychrome tile inserts in basket weave design, provides a picturesque composition of old Cuban tile roofs and balconies. The service patio is seen in the distance



A composition of roof upon roof is reminiscent of Granada in Spain. The foreground patio is enclosed by servants' rooms and service adjuncts. Beyond is the kitchen patio and further, on a higher level, the main patio with the open loggia which commands the complete vista may be seen



Broken roof lines, loggias and open stairways mark this patio with a sense of the picturesque. Here the palm trees cast shadows from their feathery branches on the white walls and the whole scene is bathed in tropic sunshine

If You Are Going To Have A Provençal House

Suggestions for a French Type of House Much in Vogue at Present

By PIERRE DUTEL

Decorations by Pierre Dutel *Photograph by G. W. Harting*

THE quaintness and simplicity of this type of architecture and the increasing popularity of Provençal furniture in the last few years has led to quite a vogue for Provençal architecture and interiors.

ENTRANCE HALL

Walls. Rough plaster mixed with a little red umber before plaster is applied to wall surface and left with sand finish.

Doors and trim. Oak or walnut in natural finish with a thin coat of liquid wax makes a pleasing finish for this type.

Floor. Slate slabs or large squares of cork laid in colored cement and stained a deep rich color and waxed.

Windows. Leaded panes with painted wooden shutters hung on the inside to fold back against the walls. These may be decorated with quaint designs from old Provence pottery. A plate rail with pegs may hang on the wall for coats and hats and an old milk jug in polished copper may answer for an umbrella stand.

Furniture. A long church stall with a red toile de Jouy pad for hall seat and a single peasant table with mirror above will answer in place of a console and may have a pair of painted tôle urns filled with ivy. Pots of ivy may be in the windows to soften the effect or filled with flowers. A painted wicker bird cage with a checked gingham ruffle gives atmosphere also.

LIVING ROOM

Ceiling in rough floated plaster.

Walls. One side of the room may be built out in wood with a simple French Louis XV curve and one or two built-in book cases installed. A chair rail and simple dado paneling and the rest of the walls covered in a toile de Jouy paper in dull green. Woodwork and dado trim painted a dull soft green and antiqued like old paint. Dado paneling used in all sides of room.

Floor. Laid in large squares of wide boards in oak and chestnut and the grain rubbed with wax until a rich patine has been gotten. The wood should be stained with walnut dye and linseed oil. Brick that has been sandpapered and waxed and gone over with oil many times may be substituted. Use hooked rugs.

Draperies. Made of pieces of toile de Jouy to match the paper and dipped in tea to soften the colors should be quilted on a frame with a padding between and made to hang at the windows with a cut-out scallop valance bound in green cotton fringe and the edge of the curtains done the same way. Glass curtains to draw made of a fine green checked gingham.

Furniture. A sofa covered in a dull taupe damask and corded in green glazed chintz with square cushions of the green gingham. A few Provençal chairs in quilted toile to match the draperies and one or two in an odd toile. Some overstuffed pieces with slip covers in copper striped radnor cloth. A red leather chair and one or two peasant commodes against the walls with lamps and vases for flowers. A table desk at right angles from one window where one can have light to write. A small settee in wood with a yellow quilted petticoat made into a pad and a red cushion for color.



A fine composition for a French Provençal room. On top of the characteristic commode is a bowl of fruit and jars of wild flowers

Side lights in oyster tone tôle, with red glass bobèches and painted shields. A center light to match in red tôle.

DINING ROOM

This room should be treated in an interesting manner and should have an old scenic paper with rich dark blue predominating. Or the walls may be painted a deep sapphire blue and antiqued with a thick wax finish. The doors painted yellow and antiqued until they are quite indistinct.

Curtains. Ruffled curtains of yellow and red percale trimmed with red ball fringe and glass curtains of dark blue tarlatan looped back together over the backs of cut out brass or ormolu.

Floor. Large squares of oak mixed with alternating ones of tiles in bright colors are used on the floor with a wide border of broad oak boards and held down with wooden pegs. This is all stained a dark color and well waxed.

Furniture. A pair of fruit wood commodes on each side of the wide window and perhaps, if the room will allow, bread boxes hanging on the wall above with mirror backs and shelves inserted to hold china. A square table in oak or walnut and six side chairs done in red painted wood richly antiqued and upholstered in worn yellow leather. Blue decorated china should be used in the room with amber glass and yellow checked linen table cloths and napkins. A scenic screen to cut off the pantry may be used if the walls are painted blue.

STAIRWAY AND UPPER HALL

Should be enclosed to give character to the house, and the walls may be lined with interesting View Optic pictures framed in narrow red mouldings. The upper hall may have yellow walls to give life and cheerfulness and red gingham curtains should be hung at the windows.

OWNER'S ROOM

Walls. Papered in toile de Jouy in copper color with a narrow stripe material for hangings. A copper toned toile bedspread corded in green on a walnut bed and a green painted commode are the most important pieces for the room. Small tables and odd pieces may be picked up at the owner's leisure. The floor should be carpeted completely with an inexpensive pale green carpet 27″ wide. A dressing table in copper moire and two peasant chairs in green rep.

BATH ROOM

Paper walls with the same toile paper and use rubberized curtains for window and shower in green rubberized chintz. Avoid white tiles, and use waterproof cement painted a soft green instead. Floor may be covered in cork or green rubber.

GUEST ROOM

Paper with Directoire wall paper copied after an old design found in an old farm house on Long Island. Woodwork painted antique blue and lined with terra cotta. Doors painted old white to match the background of paper after it has been antiqued. Floor carpet with blue sewn carpet to match tone in wood work.

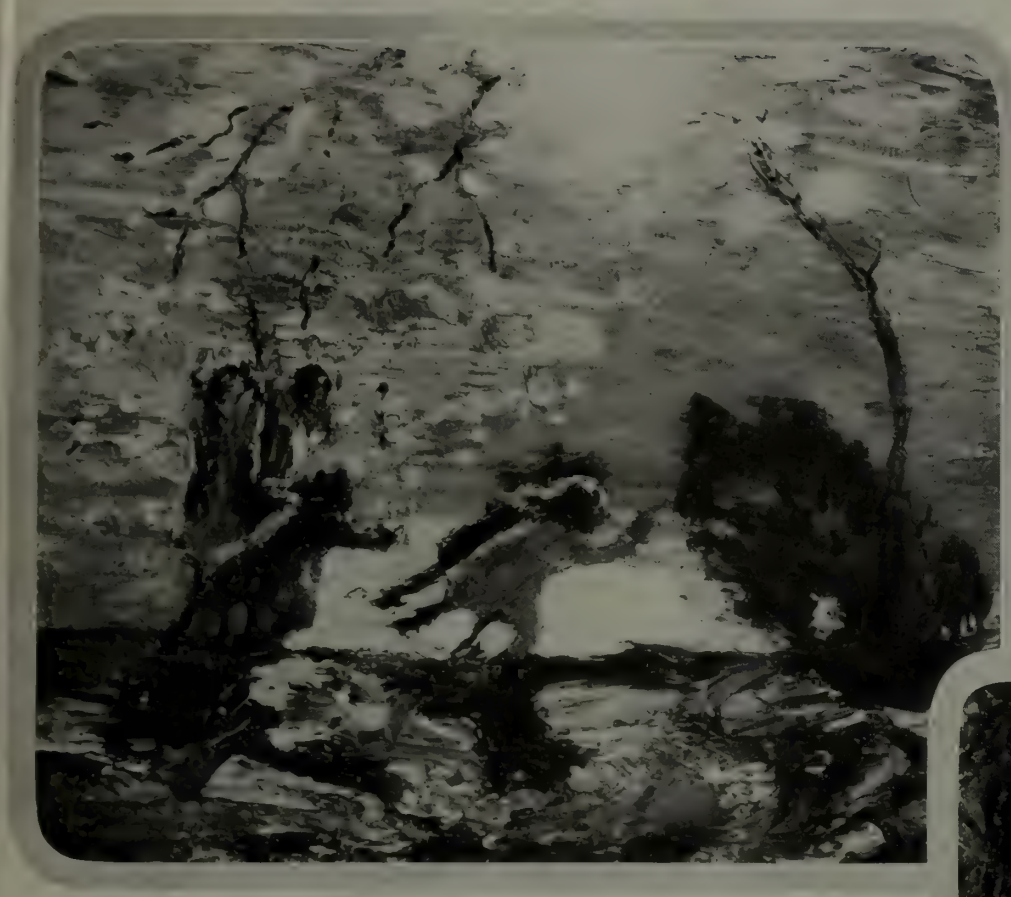
Draperies. Blue and terra cotta ruffled curtains of glazed percale with draped festooned valances above, under curtains of sheer net.

Furniture. A painted bed in dirty white with terra cotta swags and blue lines with a spread of blue and terra cotta percale made

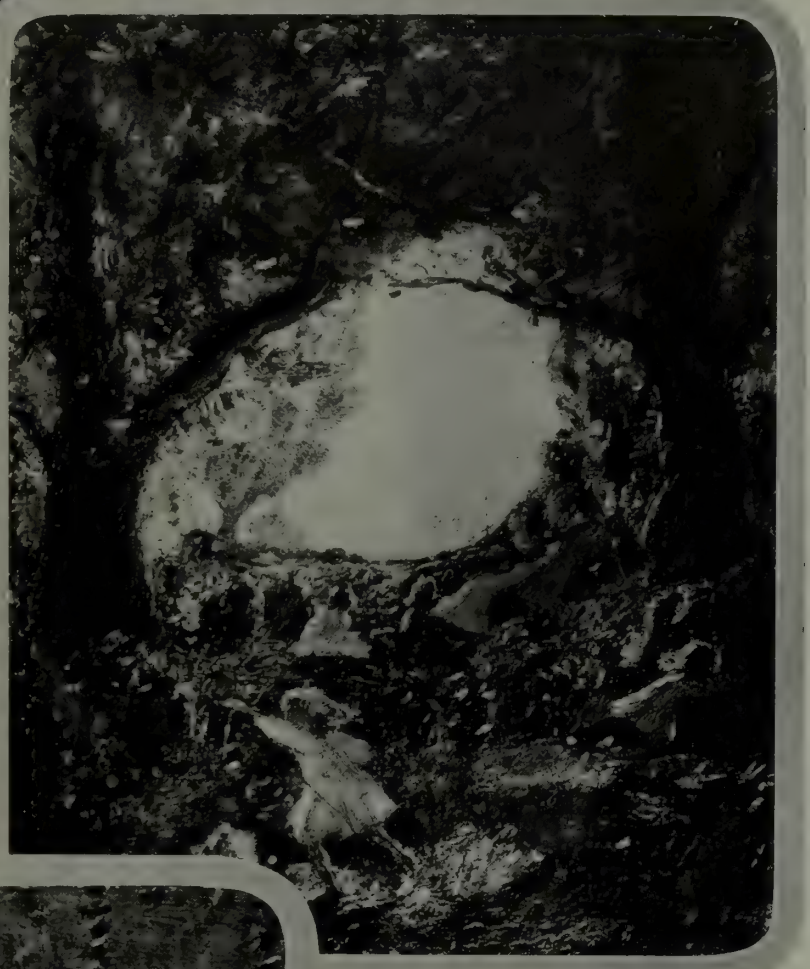
(Continued on page 124)

Some Magical Landscapes of Van Deering Perrine

Irradiating Light and Glowing Color Are the Arresting Characteristics of this American Artist's Recent Work



Courtesy of the Grand Central Art Galleries



"When the World is Young"—In this vital painting, from the collection of J. J. Havesty, Van Deering Perrine conveys a sense of rich substance immersed in quivering light, with a deep and translucent sky, the solidity of the ground steadying the composition

IF there is a spirit in nature, Van Perrine has caught it in his later paintings—those bewildering lovely ones filled with sunlight and wind and swift running little children, children that are scarcely more than beautiful gestures—appearing and dissolving, as though drifts of gorgeous autumn leaves were caught up by a fantastic breeze and whirled in beauty through a magical light. The light illuminates the landscape and irradiates the yellow and scarlet slanting little figures in the shimmering atmosphere.



Above—"Memories" — a Van Perrine painting in the collection of Samuel Kingan. The spiritual quality of the small, floating figures in this warmly painted canvas are so curiously evanescent, yet alive, as to evoke a genuine tenderness in the beholder—a rare and great tribute to art

Left — In Van Deering Perrine's "Path of Light", it is as though the little flaming figures were a symbol of all youth. They are intoxicated with light yet without sense of direction of ultimate goal. There is no wind blowing through this painting; the flight of the children and the burning sun alone make the canvas alive and seemingly mutable

A "Treasure House" in Greenwich

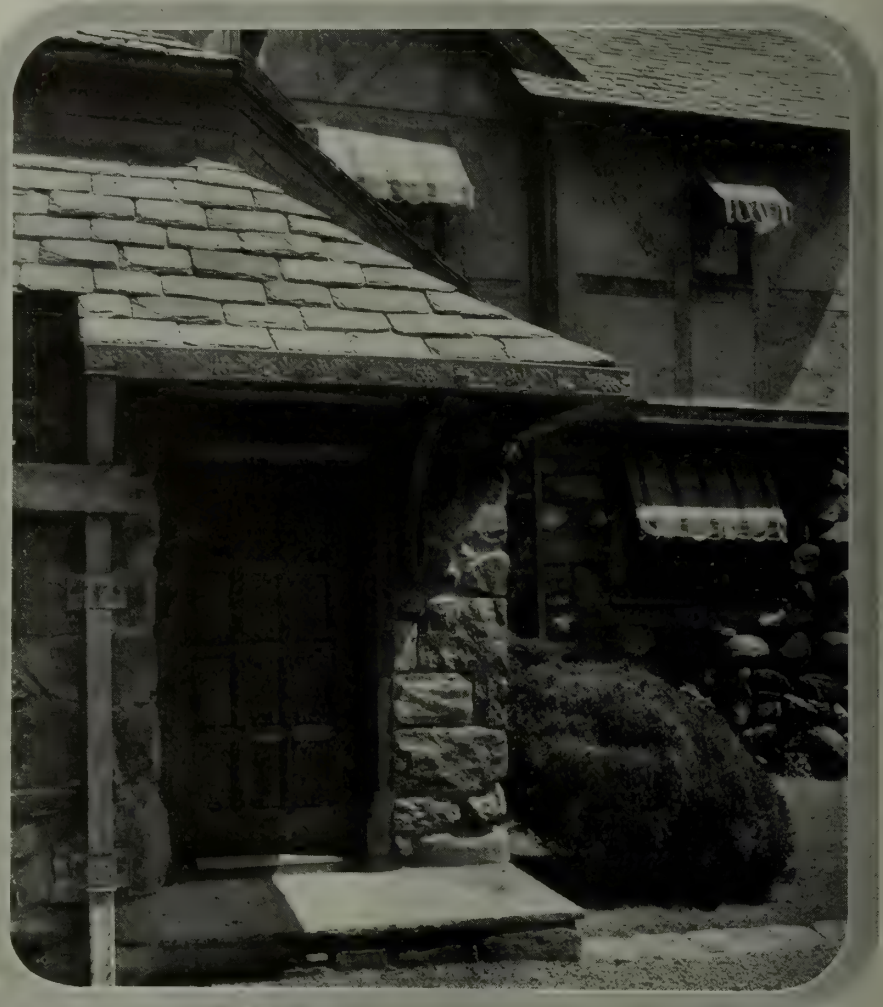
In the Home of Mr. and Mrs. William B. Sewell, Rare and Lovely Things Collected in Pleasant Days of Wandering in Europe Are Made Part of the Daily Life and Usage of the Family

By KATHARINE NEVILLE

Henry Rowe, Architect *Thornley Martin, Landscape Architect*

IN "Bellehaven", Greenwich, Connecticut, near the Sound, is a house shut away from the road by clustering hemlocks and cedars, of stone and half timber construction, with a slate roof in tones of green, brown and buff, brick chimneys and beautifully wrought lead gutters, and leaders by Henry Hope of London. There is a charming, terraced garden which has a box hedge, a lily pool in the centre, the flowers of a New England garden blooming brightly, and at the far end, a little teahouse. Behind the house itself are green houses, testimony to the owner's love of flowers and gardening; and a friendly Scotch terrier comes ambling out at the sound of wheels on the driveway. With the summer sunshine over the house, the butterflies floating in the garden, the wind from the Sound stirring in the soft darkness of the cedars, it is as inviting a scene as one could imagine.

But the exterior of the house, attractive as it is, gives no hint of what lies inside the doors. For the house—the home of Mr. and Mrs. William B. Sewell—is a veritable treasure house of beautiful and unusual things, bought here and there in Europe by Mr. and Mrs. Sewell, who spend a large part of each year abroad; a treasure house not only in its contents



The house is of stone and half timber construction, with a slate roof in tones of green, brown and buff. This photograph was taken from the teahouse at the end of the garden



Photographs by Amemiya

An interesting detail of the house is the beautifully wrought leadwork in the gutters, leaders and straps made by Henry Hope of London

but in the manner in which lovely things have been arranged and absorbed into the daily life and usage of the family. So many houses in which rare and beautiful things have been collected have the appearance of museums, but not this house—Mr. and Mrs. Sewell believe that their possessions should be used and enjoyed. For in the beginning, just such objects and pieces of furniture were made to be used—tapestries were woven to hang on walls of draughty old castles to keep out, if possible, the winds that swept through the great halls; triptychs were made to kneel before in prayer; exquisite needlepoint was worked in those days of leisure and unhurried hand work to be put into daily use; chests, intricate in their carving and in the craftsmanship of their delicately wrought locks and hinges were part of the accepted furnishings of a house of the times—those who made them never looked ahead to a day when their work would "lie in state" in a museum, removed from the common use of men.

In the Sewell house, they have reverted to their original purpose, however; and the result is that not only does the family enjoy them but every guest who enters the hospitable door. The house itself, livable, comfortable, luxurious in the true sense of the word, forms a fitting background. As one steps into the entrance hall, with its fine oak linen fold paneling and ornamental ceiling, one is impressed at once with the heavenly color of the blue glass in the windows—it is thirteenth century glass, brought, how carefully, from Aix-les-Bains. Above the stone mantel of the fireplace is a beautiful fifteenth century embroidered panel of the Virgin, surrounded by

the Twelve Apostles—a treasure picked up one sunny day in a little shop under the ancient walls of Carcassone, and done in the ineffable colors of an earlier age. Here, too, on one wall hangs a triptych of Limoges enamel, with its prevailing clear blue color before which Marie de Medici once prayed

Off the main hall, which is in reality a large, beautiful sunlit room, leads on one side the dining room and on the other, the living room. In its furniture and decoration, this hall is completely French—in fact as one goes up the three steps leading from the entrance hall, it is difficult to believe that

garden that was old when Louis XIVth was born in the old chateau on the river. Through just such windows the sun shines in from the Sewell garden. The color scheme of the hall is that of a typical old French room—cream color, with a lovely rich patina, gold and delicate pastel colors. A rare piece of cloth



The entrance hall has an ornamental ceiling and fine oak linen fold panelling. In the windows are insets of thirteenth century glass brought from Aix-les-Bains and over the mantel hangs a fifteenth century embroidered panel from Carcassone

and which bears her initials and coat of arms. And on another wall hangs an ancient tapestry of the royalty of France—the golden fleur de lys on a blue ground. A herald's cloak, once worn on gala days, is tossed over a magnificently carved Gothic chest of oak.

one is not in a French country house—we remember a room in a lovely old house in St. Germain-en-Laye of which this hall in the Sewell house reminded us; a room into which, through the taffeta draped and net curtained windows, sunshine flooded from a

of gold hangs behind a Louis XIVth commode of satinwood, with a marble top; the chairs are covered with Aubusson tapestry and a lovely Aubusson rug covers the floors —even the floors are very French in their perilous polish! On the walls are old paint-

ings, bought not so much for their intrinsic value but because Mr. and Mrs. Sewell recognized in them fine, solid painting and the subjects pleased them. Two portraits, one of the Prince and the other the Princess Conti, done by Tourniers, are particularly delightful and decorative in this room. Lamps of rose quartz, with soft rose colored shades, are used in this room; here are rare miniatures grouped pleasingly of which there is a fine collection in the house.

The dining room is a perfect example of a Georgian room with white panelled walls, chaste furniture and Georgian silver. The living room, with leaded windows on three sides, is panelled in pine. It would be impossible to enumerate the interesting and beautiful things in this room—to mention only a few there is a sea painting by Frank Duveneck, done with his lovely carelessness, his genius for knowing what to leave out. There is a walnut chest, bound in marvellously hammered and engraved steel, with the most intricate and cunningly contrived set of locks we have ever seen. Look at it carefully and you will see that in its design

(Continued on page 86)



Below—In the entrance hall is an unusually beautiful Venetian cabinet of walnut, a heavily carved Gothic chest and an early Italian chair

Above—The boudoir is a delightful room. On its walls are panels, found in St. Malo, depicting colorful scenes at Versailles



The "Great Salts"

The Beautiful Salt Cellars of Old England and France Are Symbolic of a Colorful Social Era When to "Sit Above the Salt" Was a Mark of High Degree

By GUY CADOGAN ROTHERY



A German trencher salt cellar of the 16th century. Courtesy Victoria and Albert Museum

GREAT Salts, as the decorative salt cellars of olden days are called, attractive though they be for their variety and beauty, are chiefly interesting as symbols of a vanished social system, a past full of color and suited to ceremonial occasions.

For they belong to an age when the lord of the Manor, be he simple squire or belted earl, took his principal meal in patriarchal fashion, at the head of his board, with his family, following, retainers and passing guests round about him. He sat in state, which entailed certain formal observances. So we find from the later Feudal times down to the new era ushered in with the 16th century, the great salt-cellar on the long table served as a mark dividing folk of high and low degree, the former sitting above, nearer the lord, the latter below the salt. But this proud pillar of demarcation was also a rallying point, presenting that token of ancient hospitality, salt, to all men of good-will. No wonder, then, that so much care was lavished on these ceremonial pieces. This held good not only in England but all over Europe.



An elaborately embossed English salt, bearing the English Hall-mark 1578 is surmounted by the figure of a man in armor. Courtesy of the Wallace Collection

Although most of these treasures, no doubt, have perished, a fair number have come down to us. England is peculiarly rich in these emblems of hospitality and etiquette, many of them preserved among the plate of corporate bodies, while others are in museums and some in private possession.

In the old Court inventories we learn that Edward III. in 1329 possessed 589 salts in his regalia, while in 1649, there were 16 in the Royal treasures at the Tower of London. This last collection included the beautiful gold Elizabethan Great Salt and twelve other gold salts still forming part of the regalia. This regal Great Salt is in the form of a square tower, with round turrets at the four angles and a central round tower capped by a royal closed crown, the whole in the Gothic style, beautifully carved and adorned with colonettes, tracery and so on, the tower standing on a rustic base. Another of these Salts is a cylindrical pillar, with projecting plinth standing on three scrolled carved feet, with three oval panels filled with carved figures on the sides, a scrolled cornice with salt bowl at top and a domed cover supported on four scrolled S. brackets and crowned by a figure on a pedestal.

Cylindrical and square Great Salts came in with the 16th century. In very early days the shapes were often fantastic, sometimes taking the form of grotesque animals. These were succeeded by the hour glass type, a splendid specimen of which, with conical cover and elaborate finial, dated 1493, is at New College, Oxford. Another interesting silver gilt example of this type, bearing the late Hall-mark 1522, is in the rich collection of the Worshipful Company of Goldsmiths. Of the grotesque animal forms the Elephant Salt belonging to the Company of Cutlers might be cited. It is a largish model of an elephant in oxidised silver of a morocco leather texture, and ivory tusks, the body studded all over with small garnets, turquoises and seed pearls and bearing a howdah in the form of a gold tower with salt cup at top. Another excellent specimen of quaint shape is in the Waddesdon Collection, at the British Museum. It is formed of escalloped shells mounted in silver gilt and set with stones, the bowl resting on a whale, surmounted by the half length statuette of a lady. It stands 12½ inches high, and is of late 16th century South German manufacture, and was formerly in the Londesborough Collection, where it found its way from Stockholm.

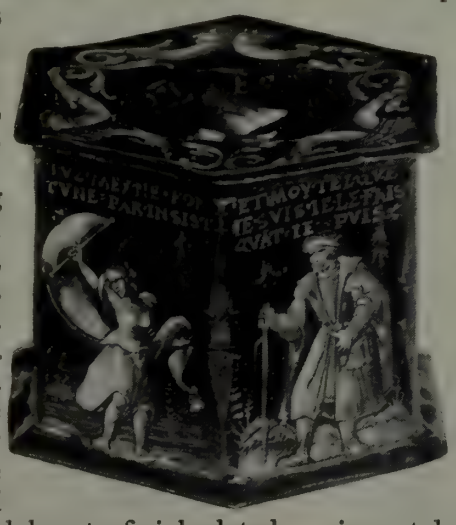


The City of London standing salt, dated 1731, and made of silver gilt

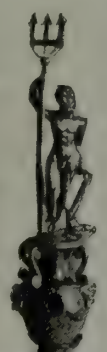
Of Elizabethan salts we possess many types, some of them exquisite in design and workmanship. The Vyvyans of Trelowarren, Cornwall, possessed three of these, one with the Hall-mark for 1549-50, which has a cylindrical body of rock crystal, silver mounted, the crystal enclosing a charming statuette of gold. Another, with the Hall-mark for 1592-3, has found a permanent home in the Victoria and Albert Museum. Like the others of the Vyvyan set, it is of English make, and has the maker's mark "WH." with flower. It is of silver-gilt, stands about 15 inches high, and is square in form, with projecting plinth in several tiers, highly chased and resting on the backs of four crouched lions as feet. The four oblong panels are in verre églomisé, the glass being back-decorated with gold, silver and colored enamels, having designs and mottoes adapted from Geoffrey Witney's "Choice of Emblished" (published in 1586). At the angles are slender columns, beaded in balus- ter fashion, while below and above are embossed scrolls, leaves, fruit, masks and cartouches. The cornice is well pronounced, with egg and dart mouldings and above the salt bowl is a flat cornice and dome, supported on four foliated S. scrolls, topped by a pedestal and a figure of Justice. On the four sides of the dome are oval panels of verre églomisé showing heads of classical heroes. It is a charming piece of work, of well balanced design and though the ornament is a good deal mixed, typical of the period with its quaint blend of late Gothic, Renaissance and pure classic motives, it is pleasing and shows consummate craftsmanship, both in metal work and enamelling.

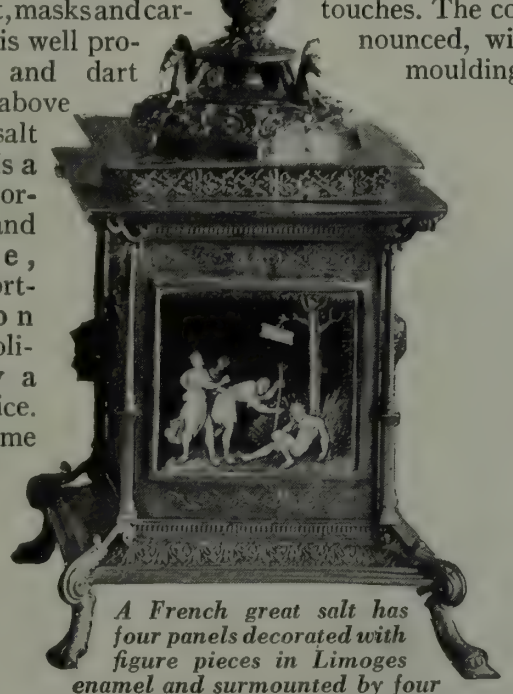


An Elizabethan salt, owned by the Vyvyan family of Trelowarren, Cornwall, and with the Hall-mark of 1592-3. Courtesy of Victoria and Albert Museum



An hexagonal French salt of Limoges enamel has figure paintings signed "Ini". It is of the early 16th century and stands 3¾ inches high. Courtesy of Wallace Collection





A French great salt has four panels decorated with figure pieces in Limoges enamel and surmounted by four crouched sea horses and a figure of Neptune. Courtesy of Wallace Collection

Another salt of about this date, bearing the English Hall-mark for 1578 is in the Wallace Collection. It stands 12 inches high and is cylindrical. The plinth is in reversed cup form and above the shaft is a bowl form of cornice with domed cover, supporting a two-tier pedestal surmounted by a man in armor. The whole surface is elaborately wrought with mouldings, scrolls, festoons, masks and

(Continued on page 80)

Famous Beauties and Favorites of Kings

Lovely Women Who Made Fame for Great Portrait Painters

By JULIET and FLORENCE CLARKE

THE wise and witty Anatole France once said, "Two things have contributed to make women the tremendous force they are to-day—civilization which gave them clothes and religion which gave them scruples." But turning the pages of history, one finds women wearing more clothes, having fewer scruples and apparently wielding even greater power than they have to-day. For the fair and frail creatures with whom one or another sovereign became infatuated, whether for their beauty, their intellect or their fascination, often proved either for good or evil, important factors in national life

In no period of English history were there so many famous beauties as during the reign of Charles the Second. Poets sang their charms, historians chronicled their influence on social and political life, and painters immortalized their beauty. On the canvases of Lely and Kneller, we see them as radiantly lovely and fascinating as in the days of their amorous intrigues. Barbara Palmer, née Villiers, later notorious as the Countess of Castlemaine and Duchess of Cleveland, was the first and last of the favorites who in turn were enshrined in the susceptible heart of the "Merry Monarch". For though many others cast their spells over him and had their brief day of triumph, Barbara saw all her rivals relinquish their rule, while she, his first love from the day of his return from exile, remained to his last hour the uncrowned queen of his heart.

Aside from her marvelous beauty, one seeks in vain for the secret of her power over this most fickle monarch. She had the temper of a fiend and the manner of a fishwife. Never had lover a more autocratic or exacting mistress.

Jeanne, Madame Du Barry, from an engraving by Conde, after the celebrated miniature by Richard Cosway



Withering him with the sirocco of her abuse, she revelled in ridiculing him to his courtiers, but the more she abused him the stronger his fetters were forged. Much as Barbara prized power and position she loved money more. From her royal lover she constantly cajoled or extorted immense sums and costly presents until "he himself lacked linen and the very servants at Whitehall had not bread to eat." Her revenues from the country, at least a hundred thousand pounds a year, were squandered in reckless dissipation, not alone over the gaming table where once at a single sitting she lost twenty five thousand pounds, but on an endless procession of lovers from dukes to mountebanks. Even young John Churchill, the handsomest page at Court, succumbed to her wiles and when he escaped from her boudoir window as the King opened her door, Barbara, as she kissed him good-bye, slipped five thousand pounds into the hand of her "dear boy."

It was after one of his tempestuous quarrels with Countess Castlemaine that Charles the Second met Nell Gwynne, who from the age of thirteen had done a thriving business in oranges at the London theatres. She came of such obscure parentage that even her birthplace is in doubt. The strongest claim is for the Coal Yard of Drury Lane, an infamous place in the slums of London, later a thieves' hide out patronized by Jack Shepard. At sixteen Nell was elevated from pit and orange basket to the stage, where her charm, captivating laugh and vivacity soon won her leading parts and on the tiniest feet in Great Britain she danced her way into the hearts of the public.

Frances, "La Belle Stewart", Duchess of Richmond, after the painting by Sir Peter Lely



The famous Nell Gwynne, from a painting by Sir Peter Lely, in the National Portrait Gallery



The story of her love affair with Charles II is one of the most romantic in history.

To her Lord Buchhurst lost his heart and took her off the boards for a few memorable months in Epsom. Breaking with him, Nell returned to the stage, where the fame of her arch young beauty, caustic wit and ready tongue, which possessed every turn of vulgar repartee at its tip, soon spread from purlieu to palace and that gay rake, Charles, first saw her in the role of "Alice Piers." Sprightly, piquante, red haired and handsome, "as wild a piece of frailty as ever wore a petticoat" she acted and sung with such charm that she captivated the heart of the King, who gave her an appointment at Court and established her in a house on Pall Mall.

Jeanne Antoinette Poisson, Madame Pompadour, after the painting by Boucher

Having the interest of the people at heart, Nell's influence over the King was for good. But as time passed she saw her rivals made Duchesses and their sons Dukes, while her pretty boys were nameless, though the King was extremely fond of them. Naturally displeased, one day she called to the eldest in the King's presence "Come here you little B——" using a term unmentionable in polite society. The King, objecting to the epithet, she answered, "I have no better name to call him." Taking the hint, the child was soon created Baron of Headington-Earl of Burford, and Nell was given Burford House at Windsor, where she lived in state. Upon the death of the younger son the King created the Earl, Duke of St. Albans and the Duke of the present day is a descendant of the famous Nell Gwynne. Bold as brass, endlessly amusing, loved by the people, Nell remained in favor till the King's death.



Almost incredibly romantic is the story of Louise de Kerouaille, who while acting as the emissary of one monarch enslaved the fancy of another. Combining the charm of a courtesan with the craft of a diplomat, for years she practically held Great Britain in the palm of her hand, for there are no dissenting opinions in history regarding her importance as a political agent. The foreign policy of Louis XIV. who was anxious to conclude an alliance with England was the direct cause of his sending Louise to the English Court. On a previous visit as maid of honor to the Duchess of Orleans, Charles had been much attracted by the sweetness and refinement of this Breton girl, so different from the temperamental Castlemaine and Louis determined to turn this attraction to advantage.

Instructing her to exert every possible influence over Charles, Louis sent her

(*Continued on page 90*)



Louise de Kerouaille, Duchess of Portsmouth, painting by Sir Peter Lely. Louis XIVth sent her to England on a secret mission. She so enslaved Charles II that he made her a British subject, with a title



Barbara, Countess of Cleveland, Duchess of Portsmouth, as Bellona, Goddess of War and Discord, from Sir Peter Lely's painting in the Beauty Room, Hampton Court

Antiques As a Foundation of Taste

Small Pieces of Antique Furniture Originally Made for Children's Rooms Offer a Solution to that Annual Problem—Christmas Gifts for the Younger Generation, also a Practical Education

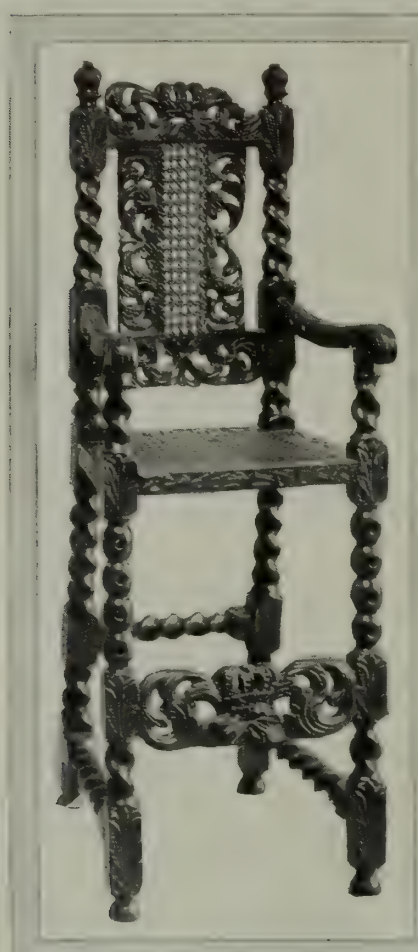
By EDWARD WENHAM



A little 17th century Spanish walnut table has turned legs and drawer and is 18 inches high. Courtesy of Manuel Caragol & Sons

PROBABLY the most difficult conundrum which we adults have to solve annually is the discovery of suitable Christmas gifts to our children and the little folk, whom we number among our "pals". Modern science and mechanical ingenuity have admittedly produced many beautiful and instructive toys. But although toys may be the tools of the child, it is to be feared that the little workman soon tires, after the first anticipation has been satisfied, nor is it long before the "tools" are broken and scattered and soon forgotten. While a young child knows no regret at the disappearance of its toys, the donor experiences the utmost disappointment that he had not procured some article which would have given his little friend more lasting pleasure. Each year we are determined to obtain some gift, which will not only be of use but will remain one of the treasured possessions of our children for many years afterwards.

Curiously enough all of us are under the impression that a child must of necessity be presented with some up-to-date toy. It never occurs to us that the pleasure which most adults enjoy from the works of by-gone ages could be transmitted to the young folk. Yet there are innumerable objects which would make a far greater appeal, and certainly a more permanent one, to children among the furniture, which from two centuries ago was used to furnish the rooms set aside in old-world homes for the juvenile members of the family. Today we speak of "children's furniture" and more often than not refer to those miniature pieces intended for use in doll's houses. In fact few of us are aware that the making of small furniture suitable for the exclusive use of children was at one time a distinct branch of the cabinet-makers' craft. Nor was this tradition restricted to any one European country, for from England, Spain, France and in other parts of the continent these attractive little pieces are now finding their way to this country.



A delightful carved high chair in walnut of the period of Charles II. Courtesy of A. S. Vernay



This painted Spanish peasant child's chair has a pine rush seat. The height of the legs is 12 inches. Courtesy of Manuel Caragol & Sons



An Early English oak coffer, 28 inches long and 17 inches high. Courtesy of Todhunter



Left—A mahogany cabinet desk with fall front, 22 inches wide, the height of the fall when open being 24 inches. Courtesy of A. S. Vernay

Not only are many of these charming examples of early woodwork of considerable interest but various articles may be procured. In this way by making a practice of presenting a different piece each year, by the time a child has reached an age where it would find actual use for it, a room has been completely equipped with furniture that will remain almost an heirloom. Realising that the chairs, tables, chests of drawers and other pieces were intended for his or her sole use, there immediately develops with a child that intimate and lasting interest that ensures the gifts being taken care of. A similar sense of attachment is evident with adults in connection with rooms such as a man's personal den or a lady's boudoir, the furniture in both cases taking on a certain closer relationship with our every day life.

Our usual acceptance of a child's room today is one in which there is a small bed, and a number of toys, the rest of the furnishings being in every way like those in other parts of the home. From the early part of the eighteenth century in Europe however pieces of proportions attractive to the little folk were produced as furniture for rooms at that time maintained for this purpose. Thus with the dispersal of some of the prominent English homes, small chests of drawers designed in the manner of the Queen Anne style, chairs which follow the same lines and many other articles both of this period and of the latter part of the century, have made their appearance. But if interest of American collectors in these old pieces has become apparent there has so far been but little effort to revive the earlier tradition.

While the interesting history which is attached to many of these little pieces of furniture is lost in the mists of the past, growing children having been told the traditions connected with them cannot fail to weave a certain halo of romance around the chairs and table and other pieces, which have now become their possessions. Additionally the

splendid proportions and fine workmanship stimulates the young mind in its desire for beautiful sur-



Early oak tables similar to this shown are usually about 18 inches in diameter, and accompanying chairs vary from 12 to 14 inches in the height of seat. Courtesy of Stair & Andrew

decorative backs designed by him and other famous makers. These not infrequently have the pierced fiddle centre splat and are more often than not of the "arm" type, the intention being not only to permit support, but also the addition of the elbow rests largely strengthens the construction. In this the old makers were wise for they knew that these small pieces would not be too lightly treated at times.

Center—Spanish 17th century walnut table has the characteristic iron underbracing measuring 16 by 22 inches and is 19 inches high. Courtesy of Manuel Caragol & Sons



A Spanish 18th century painted pine elbow chair with decorated panels has legs 16 inches high and the back 38 inches high. Courtesy of Manuel Caragol & Sons





A Spanish turned pine chair with a rush seat, the height of the legs being 14 inches. Courtesy of Manuel Caragol & Sons



An old English oak slope-front desk, 16 inches wide and 35 inches high, with a fall front. Courtesy of A. S. Vernay



roundings. This is of importance, for largely upon environment depends the eventual character, and the moulding of the young mentality reflects all it gains from the sense of individuality that the ownership of a specially furnished room confers. These to many may seem somewhat abstruse influences to connect with the matter of a Christmas present for a child. But the manner in which toys are frequently lavished and the speed with which they are destroyed is evidence enough of the lack of lasting interest the children know toward such gifts. Thus while a "furnished" room will bring a quaint responsibility, the average toy, made to be destroyed develops rather a spirit of acceptance, but instils no accompanying appreciation for the kindness of others. And the child is the father of the man "as the branch is bent," etc.

Elaborate chairs similar to the high type produced after the restoration although of considerable value to a representative collection of early furniture exercise little or no attraction to growing children. This would be natural for the use of these is restricted to those short years when a child's mind has yet to develop that sense of proprietorship it knows later. In seeking the small seats of English origin therefor we may look for those which display all the sturdiness of the Chippendale styles together with the more simple

Chests similar to the one illustrated were used in children's rooms during Queen Anne's reign and are usually about 26 inches high and 20 inches wide. Courtesy of Isabella Barclay

Similar robustness is evident with those indicating that the craftsman used a Sheraton example as his prototype. With these how-

(*Continued on page 94*)

Quaint Old Silver Cake Baskets Come Back

Antique Cake Baskets and Their Reproductions in Pierced Silver and Wrought Wire Are Again in Vogue

Below—Among the inimitable articles in silver to be attributed to the craftsmen of the reign of George III is this unusual round cake basket with solid, laterally fluted body and embossed and wired handle and border. It radiates, in capacity and general expression, a dignified hospitality. Courtesy of Kirkham and Hall



Left—The silver-piercing of the first half of the eighteenth century was oftenest expressed in large open patterns, floral rather than geometric. Paul Lamerie has added to this masterpiece in pierced silver cake baskets, four claw feet and a recurving scroll handle with a long bow-shaped middle-piece. Courtesy of James Robinson

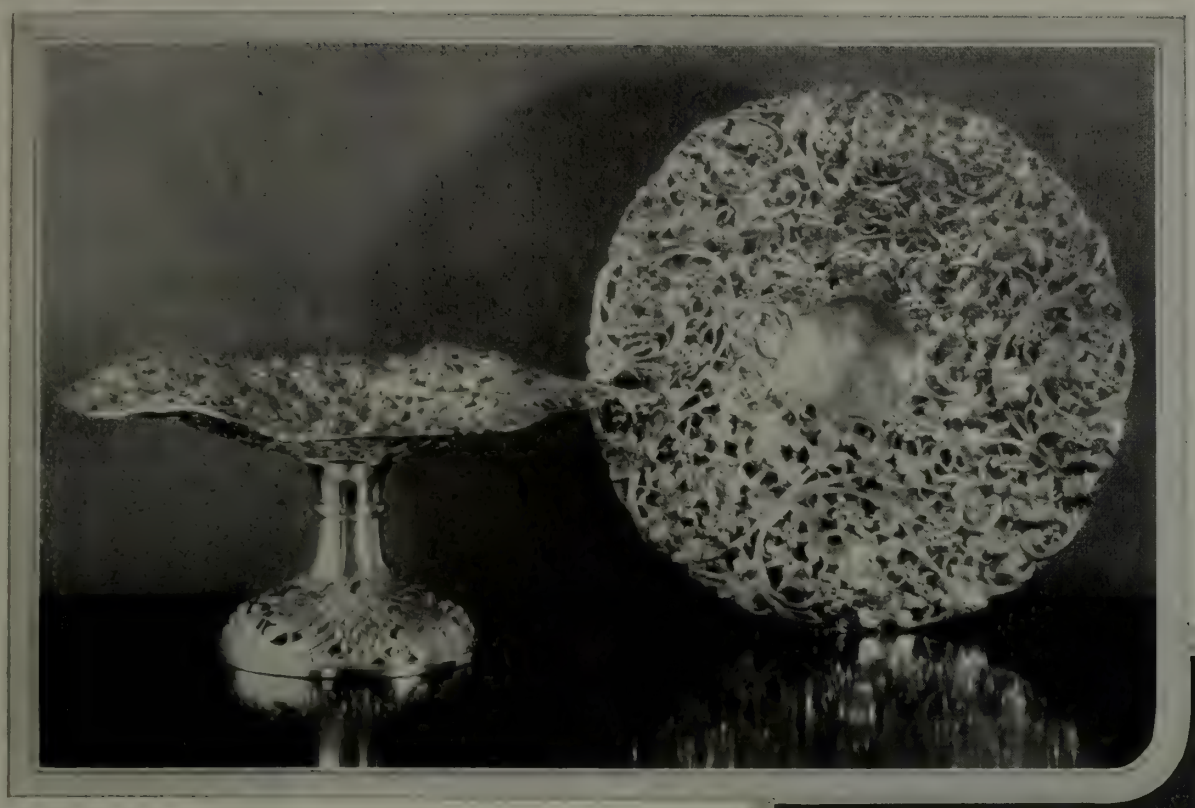




Above, right—A decidedly sculpturesque quality characterizes this silver cake basket by Paul Lamerie. Cherub's heads and dragon-flies in very high relief adorn the border and handle, while garlands and an engraved heraldic device add interest to the floor of the ornate receptacle. Courtesy of the Metropolitan Museum of Art

Right—Nothing could be more decorative for sideboard or table uses than a cake basket of wrought silver or Sheffield wire. Lest it seem too ethereal, the designer has wisely given the Sheffield basket to the left a base of plain metal reticently decorated with beading. The fruit basket to the right is wrought in solid silver wire. Courtesy of Kirkham and Hall





Left—This pair of late Georgian tazzi, elaborately pierced and embossed, may serve as containers for cake as well as fruit. The undulating surfaces of their richly ornate receptacles offer an interesting contrast to the usual level or evenly hollowed-out containers. Courtesy of E. Schmidt & Co.

Few articles of daily use have been accorded as aesthetic a treatment as the Georgian cake basket





On sideboard or tea table the cake basket is an object of satisfying beauty and grace

Above—An embossed body, pierced border and wrought handle combine to form a cake basket of rare daintiness. It is typical of the late eighteenth century and forms the happiest possible adjunct to a Georgian tea service. Courtesy of A. Schmidt & Son

Above right—Delicacy and dignity are delightfully combined in this George II basket with its cast silver base and handle, and lacelike body. The panels of alternating geometric and conventionalized floral design are exceptionally striking. Courtesy of Crichton



Above—Introduced at about the same time as the Sheffield process of plating on copper, piercing was promptly applied to Sheffield plate. An oval, somewhat shallow Sheffield basket of this period, pierced with bands in geometrical design interspersed with classic motifs, is an attractive tea table accessory. Courtesy of the Metropolitan Museum

A Normandy Farmhouse in Modern Guise

This Country House Just Outside the City of New York Embodies the Picturesque Charm of the French Farmer's Home with Twentieth Century Comfort

By MARY BARBARA DENNIS

Frank J. Forster, Architect *Photographs by John Wallace Gillies, Inc.*



The house is built of stucco, whitewashed, and the exterior walls have unusual richness of texture. The wood used throughout is solid oak

HAVE you ever—but of course you have—raced down in a too swift train from Cherbourg to Paris, through the French countryside on a spring afternoon when all the apple trees in Normandy are in full bloom? And through the trees you catch glimpses of little old farmhouses that have stood there in the midst of their flowering orchards for centuries? Enchanting, these little houses; but according to modern standards, hardly comfortable. Once inside, we should find the rooms too small and crowded; the windows too small to admit of proper ventilation; the kitchen antiquated, and the work done there made doubly difficult because of lack of equipment. No, these little houses are lovely to look at; on a walking trip, if night came on too quickly, one might enjoy staying over night, perhaps, sharing a French supper with the farmer's household, *en famille,* gathered about the kitchen table; sleeping in one of the little rooms under the thatched roof, listening to the sleepy chirp of birds in the long soft twilight. But to live in one of these houses—impossible. It remains for our own young country to combine much of the charm of these old Normandy farmhouses with twentieth century comfort.

Just such a house, adapted slightly, is the home of Mr. W. W. Siebert, of Great Neck, Long Island, New York, designed for him by Frank Forster, the architect. It shows admirably the possibilities of the small house, built on a small plot of land—in this case, 160 feet deep, with a 110 feet front. Low and rambling, with a circular tower at one end, it stands on a hill which slopes down to a wooded ravine. All around are fine old trees, oak and beech and dogwood, which in the spring scatters its white petals over the house and on autumn days casts long shadows on the attractive white walls of the house.

The house is built of stucco, whitewashed, and the exterior walls have unusual richness of texture. Mr. Forster believes that ninety percent of the beauty of a house lies in its wall texture—that often a mediocre design may be retrieved by fine textures which provide contrasts of light and shadow. The wood used throughout the house is solid oak, treated to simulate old oak in color and texture. It is first stained and then whitewashed, the lime in the wash burning the wood and giving it rich tones and value and bringing out the grain. The whitewash is then scraped off with a wire brush. Blending in color beautifully with the white walls and mellow color of the oak is the roof, shingled irregularly in tones of weathered brown. Casement windows in frames of solid oak are used throughout the house, and the sturdy chimney is of interesting design with a brick top.



The interesting staircase leading to the kitchen is of oak stained and whitewashed, the whitewash later scraped off with a wire brush

The arrangement of the rooms in this house is unusual. Stone steps with a handwrought iron rail lead from the path up to the hospitable battened door of oak which, in turn, gives on to the hall of the second floor where is the living room, the library, the kitchen, maid's room and bath. The living room, which has a ceiling that peaks up to the roof, is of generous proportions, being 14 feet by 27, and this is used also as a dining room. It has a great stone hearth, and fireplace, on one side of which are bookshelves built into the wall, and on the other the door which leads to the delightful circular library in the tower. Here are windows on three sides, commanding a view in three directions. The liv-

ing room, too, is fortunate in windows on both sides, providing through ventilation and an abundance of sunlight.

Across the entrance hall on the second floor is the kitchen, and at the end of the hall, the maid's room and bath, a happy arrangement which obviates the "upstairs and down" to which so many servants object.

The sleeping rooms are on the ground floor. The larger room has a connecting dressing room in the tower, of corresponding size and shape with the library above. Its windows look down across the stone flagged terrace with its borders of flowers to the wooded ravine. Although on this floor there is but one bathroom, it is conveniently placed so that it has ready access from both bedrooms. Each room has large closets and off the hall is a spacious linen closet.

On the same floor level, underneath the kitchen at the gable end, is the garage, which has a decorative exterior battened door of solid oak, and above, a picturesque wrought iron lantern.

The furniture and decoration planned for this delightful Normandy farmhouse are charming and appropriate. The owner plans to use some fine old French peasant furniture and the characteristic bright colored prints for chair coverings and some of the draperies. The house, both inside and out, will embody some of the most attractive and typical features of the French farmhouses which are the delight of the tourist, combined with modern labor saving devices and comforts which are the equal delight of the tourist when his travels are over and he becomes once more the American citizen at home.

Beneath the kitchen is the garage which has a decorative exterior battened door of solid oak and above a wrought iron lantern



Mr. Seibert has, in his home, a perfect background for the Provençal furniture and decoration which has become so increasingly popular in the last few years. Many people who like French furniture and would like to have it in their homes still do not feel that the French furniture of the town, so to speak —the elegant, delicate and sophisticated furniture which was made originally for the great palaces and chateaus—should be used in a simple house.

They turn then to the Provençal furniture, furniture which was made for the comfortable homes of the countryside and which is appropriate for a house of Norman design in this country. Here is a perfect setting for the fine old furniture, for the copper household utensils which for generations shone brightly in the kitchen of one of those lovely farmhouses beside the white roads that wind down from the Normandy coast, through Provençal country and the hill towns that look down over the Cote d'Azur. The furniture has been called "peasant furniture" but it is

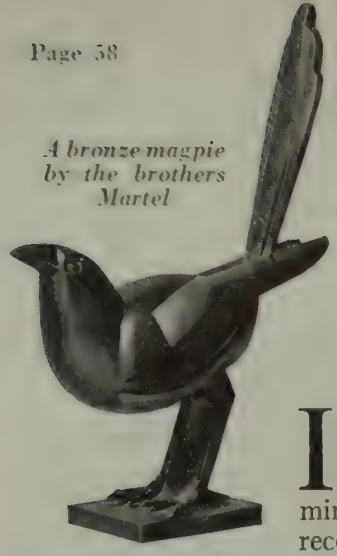
(Cont'd on page 108)

Casement windows in frames of solid oak are used throughout the house and the sturdy chimney is of interesting design

Stone steps with a handwrought iron rail lead from the path up to the hospitable battened door of oak







A bronze magpie by the brothers Martel

Modern Decorative Art In Paris

Furniture in Metal and Glass, Animal Figures Hammered Out of Single Sheets of Bronze and Fascinating Miniature Gardens for Drawing Rooms Are Some of the Fascinating Examples of Art Moderne

By ALLAN ROSS MACDOUGALL

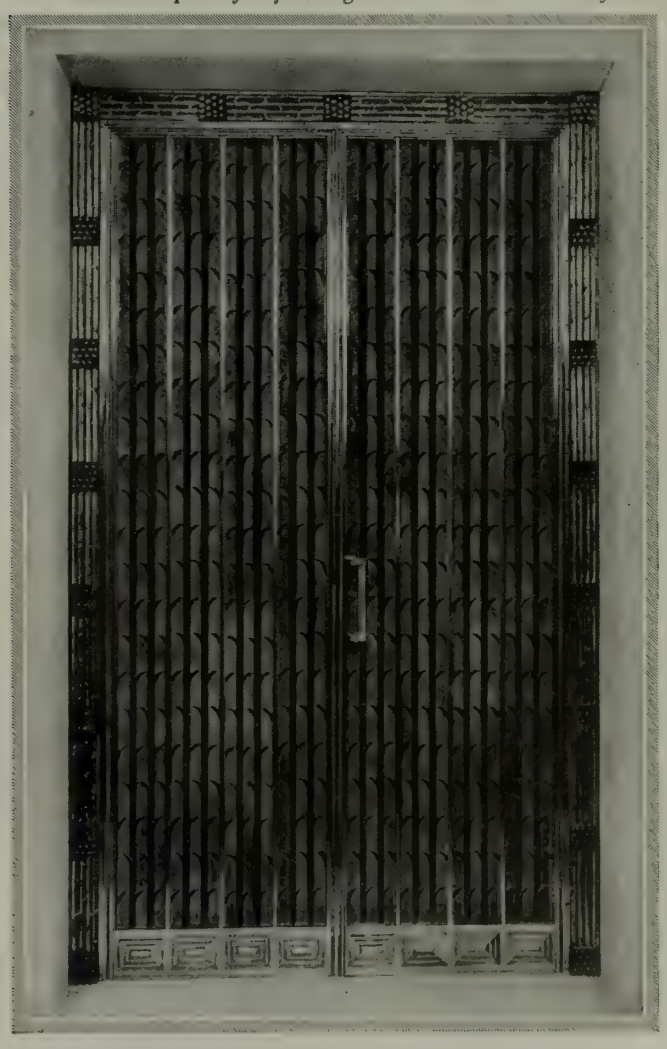
IN France, where everything appertaining to art is admirably organized and recognized, there is held each year in the large and draughty confines of the Grand Palais an exhibition of arts crafts, decorations and architecture known as "Le Salon des Artistes Décorateurs." All the things that go to beautify the home, or even the hoardings, have a place therein. The *recherchés* and the *trouvailles* of the French artists and craftsmen are shown there and always there is a varied, picturesque and amusing show that betokens the alertness of contemporary decorative art.

The present Salon des Artistes Décorateurs is the 17th of its kind and though it comes but two years after the all-embracing Exposition Internationale des Arts Décoratifs yet there were many intensely interesting novelties. It was possible, too, for the discerning visitor to note the direction which the various applied and decorative arts are taking in France.

One thing was very evident; a community of inspiration and a unity of spirit. The desire for simplicity—sometimes pushed to disagreeable extremes — allied with a preoccupation for the practical was everywhere in evidence. Vain ornamentation is now a thing of the past. The soft curve has given way to the severe line. Even those artists known for their opulence and decorative fantasy have been drawn into the movement for simplicity by the very force of things.



Above—A magnificent panther, hammered out of a single sheet of copper by Gabriel Lacroix



Below—This bronze door by René Lalique shows his characteristic beauty and simplicity of design

With this omnipresent desire for simplicity there was also in evidence a desire to seek out new materials or use old materials in new ways. Witness for instance the large cupboard-bookcase designed by Rhulmann in sheet-metal. This is painted in cellolaque, a lacquer with a basis of cellulose that is used in painting automobile bodies, and the two doors are closed by a massive lock sculptured by the brothers Martel. The whole thing is very imposing and interesting but the question arises, has it any artistic value compared with a similar object done in wood by a master craftsman? The partisans of this metallic furniture—there are other decorators showing chairs and tables made of aluminum—claim that highclass wooden furniture, and especially marqueterie work, cannot stand the modern steam-heated apartments.

To vary the idea, the well-known fashioner of glass, M. Lalique, to whom we owe so many beautiful perfume bottles, has designed two tables entirely of glass. They are indeed very beautiful; fairy-tale tables. And beautiful also the door entirely designed in heavy glass and set in chromed bronze which is the work of the same Lalique. In the matter of illumination, glass also plays a large part in the various interiors shown in the present Salon. Not the glass tinkling balls and pendants

(Continued on page 100)



"La Plaza" is a delightful drawing room garden, in the Spanish fashion, by Raoul Dufy and Llorens Artigas



For this miniature garden, designed by Dufy, the young Spanish ceramist, Artigas, has made the ceramics



Still another drawing room garden has a design of boats in the tile work, and a tiny pool in the garden itself

Two Long-Sought Tapestries Come to Light

Two Missing Pieces of a Set of Seven Mortlake Horses Tapestries, Originally in Drayton House in England, Are Discovered, After Long Research, in New York City

Courtesy of Duveen Brothers



H. C. Marillier, Esq., of London has long been searching for these famous tapestries. The horses portrayed are some of the fine mounts which Charles I had in his stables; and others are pictured in the five remaining tapestries, still in Drayton House

The subject of the tapestry above is the Destruction of Niobe's Children and that below, Ajax and Cassandra. The Mortlake mark appears on the selvage of the upper tapestry and the coats of arms in the borders are those of Peterborough and Thomond



A Group of Distinguished Rooms

Four Unusual and Very Beautiful Interiors in the Home of Joseph N. Snellenberg, Esq. of Philadelphia, in Which Different Periods of Decoration Are Happily Blended

Milton H. Blum, Decorator



The decorative scheme of the Snellenberg house is eighteenth century French but a departure has been made from this style in the entrance hall and living room, a corner of which is illustrated here. Throughout the house, genuine antique furniture is used; and on a Gothic chest in a niche of the living room stands a figure of the Virgin, one of a rare collection of fifteenth century ecclesiastical statues and relics which Mr. Snellenberg possesses

The dining room is in the classically simple style of Louis XVIth, with yellow marbleized walls, yellow moire hangings and the table and chairs finished in white paint. The classic decorations—so typical of the period—consist of black and gold pedestals which support marble urns; and an eighteenth century Savonnerie rug covers the floor

Photographs by Mattie Edwards Hewitt





In the living room is a late Gothic carved oak beam ceiling and a mantel hood over the fireplace. A terra cotta red floor covering is used and the walls are of plaster with an antique finish. One of the most notable features of the room is the extremely beautiful wrought iron employed—appliques in the form of palm leaves which conceal the electric lights

The attractive entrance hall has a travertine floor and stairs leading to the second floor, with a delicately wrought antique Spanish convent grille set in the wall. The doors are from the same old convent. The finely carved chest, as well as the torcheres are Italian Renaissance. On the chest stand two bowls, filled with wild flowers, which are unusually lovely Persian lustre, in a clear and luminous blue



Two Fine Antique Dressers for a Dining Room

These Splendid Old Pieces Bring Up Pictures of the Lavish Hospitality Dispensed from English Country Houses at Colorful Hunt Breakfasts and Gay County Balls

Courtesy of the Brainard Lemon Silver Collection



Right—Just such a piece of furniture as this lovely old Welsh dresser may be seen today in the home of a Sussex country gentleman or a prosperous Kentish squire. It is of English oak with open shelves above and drawers and cupboards below and was made in 1750. The three legged oak stool fitted with gallery was used as a stand for the milk pail or churn

Below—This early English dresser, made about 1680, is of an earlier date than the one shown above. It is of oak, with the back a solid piece, and the mounts of brass. The china on both dressers is English ironstone ware, made about 1850. A piece of this type would be appropriate to a Jacobean scheme of decoration or the simpler type of Spanish room





Broadway To Date

A Crowded Season Well Under Way

By BENJAMIN DE CASSERES

Bess the sweetheart of *Porgy*, taking the high marks.

Settings by Cleon Throckmorton were astonishingly realistic, the directing by Rouben Mamoulian excellent. "Porgy" is another Guild triumph.

THE COMMAND TO LOVE

There is a stratum of society in Europe in which sophistication, cunning verbal fencing and sexual amorality are fine arts.

Katharine Cornell in Somerset Maugham's play "The Letter"



QUEER proceedings on Fifty-second Street. The Guild opened the season without the Guild. Where was the shrill and explosive Helen Westley? The mannered Lynn Fontanne? The staccato Dudley Digges? The raucous Mr. Lunt? The exotic Mr. Robinson? I am such a strong admirer of the Guild and their work that I felt that "Porgy", an almost negro play, was a kind of sacrilege. Just a bit of mushy sentiment on my part when I took my seat, a sentiment which was quickly forgotten in admiration for the novel and fascinating performance that unfolded before me. "Porgy", done from the book by DeBose Heyward, is the greatest and most authentic negro performance that has been done, in my recollection, on any stage. It is more of a series of highly colored pictures of the tragedy, comedy and *grotesquerie* of life on Catfish Row, Charleston, S. C., than a story. Here are the very soul and body of negro life, still untainted by white influences, their manners, their sex-morals, their tribal homogeneity, their deep religious feelings, their savage laughter, their laziness, their philosophy. The story is a loose one concerning the crippled beggar Porgy and his love affair with the scarlet girl of Catfish Row. The long cast of negroes was all good, with Frank Wilson as *Porgy*, Jack Carter as *Crown*, a blaspheming stevedore, and Evelyn Ellis as





Nance O'Neill and Elsie Ferguson play the rôles of mother and daughter in "The House of Women" a dramatization of "The Green Bay Tree"

In "Hidden", William Hurlburt's drama, Beth Merrill is the featured player

It generally circles around the diplomatic corps, where the smiling and gracious liar is bred to perfection. It therefore goes without saying that I passed a gorgeous evening at "The Command to Love," by Lothar and Gottwald. The *double-entendres* of this play ripple off of the keyboard of the plot with the velvety touch of a De Pachmann. Behind the polite insinuations and delicate sex-fencing around the Ultimate Aim there is a superb satire on modern diplomacy, for here a treaty between France and Spain revolves around the seduction of the wife of the Spanish Minister of War by the attaché of the French Minister at the Court of the King of Spain. This attaché is, moreover, involved secretly with the wife of his chief, the French Minister, but he is compelled against his will to seduce the Spanish lady for "the glory of France" and international peace. For once the Spanish Minister of War is properly horned he naturally must come around to France's treaty demands. Mary Nash as the Spanish lady was subtle, ravishing and seductive. Unfortunately, Basil Rathbone does not register as a French attaché. He is neither subtle nor French. He is charged with ultra-continence by his government, and he looks it. Henry Stephenson as the French

Helen Freeman as Irene in "The House of Women"

(Continued on page 102)

Radio Cabinets of Beauty and Distinction

Radio, Itself, Having Developed by Leaps and Bounds in the Last Few Years, the Cabinets Which House It Have Now Become Objects of Great Decorative Value to a Room

By BARBARA CASTELLA

THE development of radio is one of the marvels of the last few years which, indeed, is so stupendous that the world for the most part takes it for granted. We remember the night, seven years ago, on a great ocean liner, when one of the ship's officers asked casually if we'd like to hear the orchestra of the Carlton in London! We were incredulous—but presently, climbing to the boat deck, where one gets that exhilarating sense of being suspended between stars and sea, stepping into the little wireless house, we heard faint, far music—the orchestra of the Carlton, indeed, playing "Swanee", the song that Laddie Cliff was singing that pleasant summer. What a thrill it was—four days out of Southampton, on a great liner plunging along through the limitless ocean and the velvet night—and out of the darkness came "Swanee" from London!

But in those seven years what was then a miracle has become a commonplace—so do miracles in this miraculous age adjust themselves to our everyday lives. Lindbergh heads his gallant little plane out into the boundless ether above three thousand miles of tossing ocean; and the whole world hangs, tense, breathless, for thirty-two hours over the radio until Le Bourget crackles forth the message "Lindbergh lands". In a lonely camp in the Maine woods a dial is turned and the log cabin is flooded with the ineffable beauty of the Ninth Symphony played by the Philharmonic Orchestra at the Stadium in New York. On the night of the 22nd of September, in countless homes all over the country, the family crowded around the radio in a frenzy of nervous excitement, through that epochal seventh round when for eight seconds it seemed as if Jack Dempsey had knocked Gene Tunney out until the end of the great battle when the announcer cried "Tunney wins". To have the world and all its crowding events troop into one's room at the mere turning of a dial is, indeed, a miracle.



A carved oak chest in the fashion of the days of Charles II appropriately houses the radio in a panelled room of the period. Courtesy of Palmer & Embury Co.

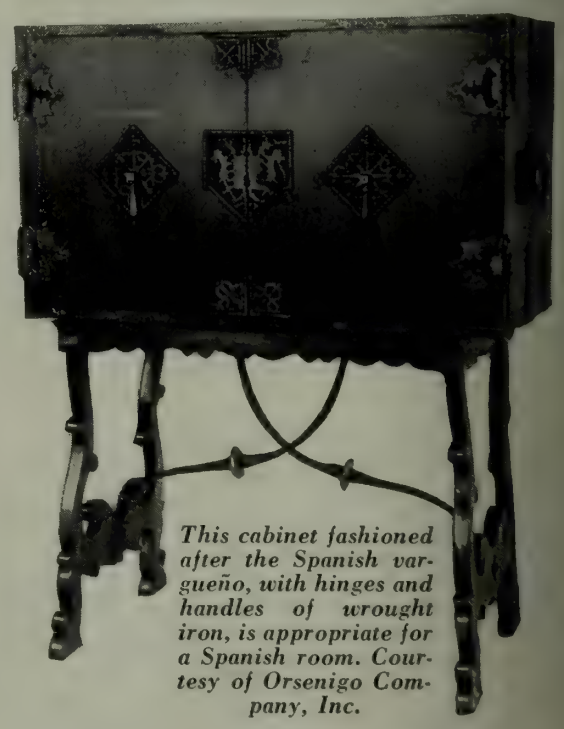
And as the radio itself has developed by leaps and bounds, so the cabinets which house it have emerged from the first primitive "packing box" construction. It is only a few years ago that all small boys who had an aptitude for electrical and mechanical achievement bent their energies to making radio sets. Roofs sprouted overnight with antennae; and in numberless attractive living rooms there appeared on the table a monstrosity from which issued shrieks, moans and incredible whistles—sounds which resembled nothing so much as wails from the inferno. Occasionally the patient radio enthusiast was rewarded with a burst of faint music which was rapidly drowned by a recurrence of the din. Those were the days when passionate devotees would sit up into the early hours of the morning, receivers clamped to ears, turning dials, in an attempt to "get distance"; and feeling thrilled beyond words if suddenly there came a faint sound which indicated that the radio had picked up San Antonio, Texas, or a remote town in Arkansas. As for the monstrosity itself, one took it for granted that if one desired a radio, it must necessarily be an unsightly object. No matter how elegant the room, the radio remained an object which bore a striking resemblance to Heath Robinson's comic pictures of absurd and intricate machinery. We remember a delightful woman who has a remarkably lovely home saying one night at a dinner party—in accents of deepest bitterness—that when a husband insisted on putting "one of those atrocities" into a living room, it became grounds for divorce! And there were sympathetic murmurs down the table.

All this is changed now, however. A radio may be completely concealed in a cabinet which in itself adds charm to the room and which in period style is correct and appropriate with the general scheme of decoration. Some of these cabinets are amazingly lovely whether they be genuine antique pieces of furniture reconstructed to house a modern invention or present day pieces made expressly for the radio.

The beautiful Chinese Chippendale cabinet "The Mandarin" illustrated, is a modern piece of furniture, fashioned in the style of one of the greatest of English cabinet makers. The Chinese influence crept into the master's work owing to the popular interest aroused at the time by Sir William Chamber's books of Chinese design. The stand for this cabinet is of walnut with a tracery of maple and the brass hinges are finely wrought in the fashion of the period. The inside surfaces of doors and fall board are decorated in keeping with the exterior, so that when the doors are opened to manipulate the dials, the cabinet



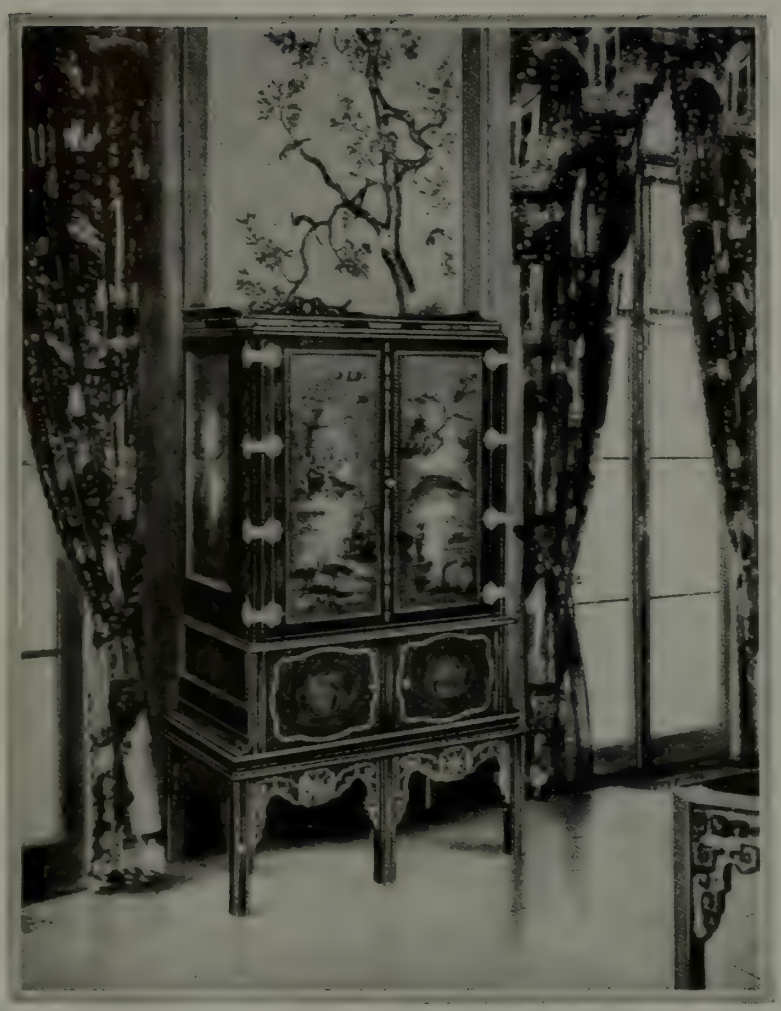
An extremely decorative Venetian painted cabinet, with carved and gilded base. Courtesy of Violante and Onorato



This cabinet fashioned after the Spanish vargueño, with hinges and handles of wrought iron, is appropriate for a Spanish room. Courtesy of Orsenigo Company, Inc.

retains its attractive appearance. The scheme of decoration is worked out so that once the receiving set is tuned to the desired program, the fall board may be raised and the set continued in operation with the doors open and without the appearance of a mechanical contrivance. The loop is held in the left hand door as one faces the cabinet. Its directional effect is not so critical as to require adjustment for each station, but in case of reception of extreme distances it can be regulated for maximum results by swinging on its hinges. The receiving set is mounted in a slide which pulls out for the installation of tubes. Ample space is provided in the base section for all batteries or battery substitutes such as are now offered in the market. Installed in the cabinet is an amplifying horn which has an effective length of seven feet. Such a piece of furniture expressing as it does the spirit of Chippendale's best work fits in perfectly with any sophisticated scheme of decoration.

Another decorative and appropriate cabinet for an elegant room is the "Wychmont". Its unusual beauty lies in the simplicity and fine proportions of its lines and in the exquisite burl walnut with its "oyster shell" markings of which it is fashioned. The drawer pulls are of hand wrought brass. The interior of the cabinet is as beautifully finished as the exterior so that it loses none of its decorative quality when the doors are opened and the radio is in operation.



A Chinese Chippendale cabinet which may be used for radio. The stand is of walnut with a tracery of maple. Courtesy of the Federal Orthosonic Radio Co.

The popularity of Spanish decoration and furniture today, the equal popularity of the radio and the desire for a radio cabinet which would not look incongruous in such a setting have evolved the beautiful Spanish cabinet, the "Seville" shown in one illustration. No one stopping to admire this really fine piece of furniture would guess that it concealed the mechanism of a radio. The cabinet is made of walnut, with hinges and handles of finely wrought iron and the characteristic inlays are of iron over red velvet. The stand on which the cabinet rests is of walnut with braces of iron, a design worked out from a blending of the styles of Italian and Spanish stands in the Metropolitan Museum.



This Spanish cabinet of walnut with radio built in has a fall board which when closed completely conceals the board and dials. Courtesy of Grebe Radio Co.

For a room furnished and decorated in the early English fashion, a carved cabinet of oak would be appropriate. The chest, in the manner of the days of Charles II, illustrated, fits beautifully into a panelled room of the period. Made of oak, elaborately carved and finely proportioned, it solves the problem of how to conceal a radio in such a room. A Gothic chest of oak, with characteristic decoration—decoration derived from the cathedrals of the Middle Ages—is also appropriate for a room of sturdy simplicity and sombre elegance.



For a room furnished in Colonial fashion, this lovely Winthrop corner cabinet contains the radio and may be used as a desk as well. Courtesy of Splitdorf Radio Corporation

The Italian Renaissance cabinet, with the painted doors, is an unusually beautiful piece of furniture. The piece is cut from a solid block of walnut. The inside of the draw has a desk arrangement and the upper part of the cabinet is made to hold a radio and victrola, if desired.

One of the most difficult types of rooms in which to fit a radio set is one furnished and decorated in early Colonial fashion. An obviously utilitarian radio cabinet would be hopelessly out of place; and an ornate cabinet equally so. For such a room, the corner cabinet shown is a happy selection, for it is especially designed to hold a radio set and to act as a desk. Made of antique walnut, the cornice is extremely graceful and is adapted from a famous museum piece. The circular head glass doors reveal when open a decorative semi-dome which acts as the horn or radio reproducer. The power supply equipment is located in the compartment below the desk. There are two shelves for books and a most convenient writing desk, in addition to desirable storage space below.

Necessity was never more truly the mother of invention than in the case of the radio and the present day cabinet maker has responded nobly to the demand for furniture that will make it possible to have a radio and at the same time add to the attractiveness of the room.



A very handsome cabinet for an elegant room is of exquisite burl walnut with "oyster shell" markings. Courtesy of the Nahon Company

So many people to whom a radio was anathema a few years ago have come to regard it as a means of great enjoyment and relaxation that a radio set is now looked upon almost in the light of a household necessity. And naturally the next step was to make it good looking—that has been the history of nearly all of man's inventions in household effects. Radio, as a means of entertainment, is now so firmly established that a witty man remarked recently that he expected to see the immediate return of antimacassars and "God Bless Our Home" mottoes, now that radio had made the home popular once more.

And one very good reason for the increasing radio popularity was born of the fact that the radio cabinet has become a most desirable piece of furniture.

Creating a Home as the Decorator Sees It

The Home of Charles J. Stromberg, Esq., at Glencoe, Illinois, Exemplifies the Charm and Simplicity Which May Be Combined in an Unpretentious Dwelling

By N. A. McQUARRY

Interiors by John A. Colby & Sons *Photographs by Moffett Studio*

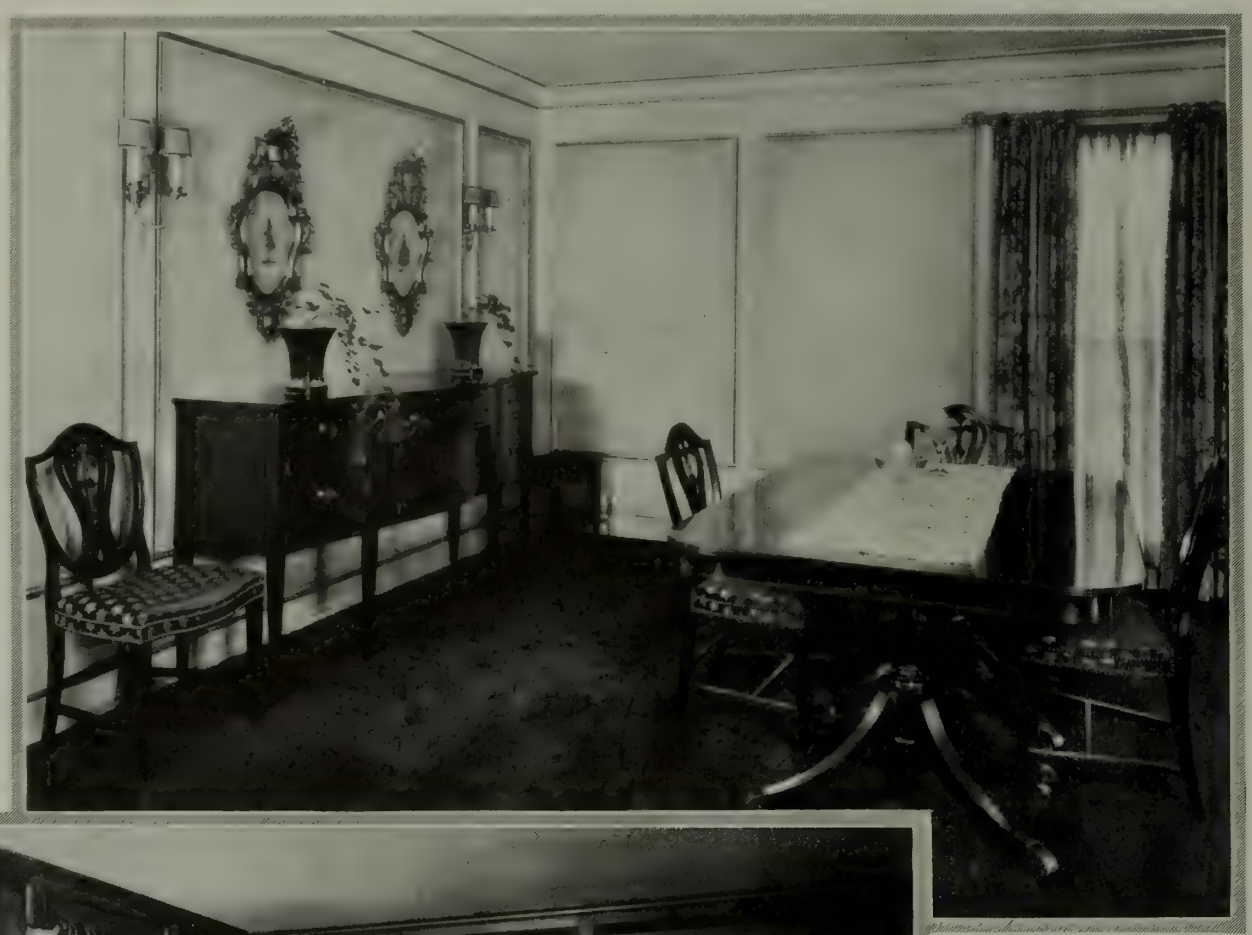
PROBLEMS of taste involved in the expenditure of large sums of money for the furniture and decoration of a great country house are numerous and serious. Scarcely less so are the problems incident to the achievement of artistic results in the house of limited size which may be neither lavish nor ostentatious though it must be amply scaled to all its probable requirements.

Restraint must be the decorator's guide to livable and handsome results in such an instance as this. Limitations of space govern the number of furnishings that may be introduced, and the intimate scale of the architecture defines the degree of enrichment in each individual piece. Over-indulgence in strong colors and pronounced patterns might produce an effect as distasteful as that presented by personal over-adornment. And to furnish with a collection of original antiques of museum character would present contrasts with the nature of the house itself, which were better avoided.

These considerations suggest simplicity and refinement as the principal characteristics to be striven for in a project such as we have described; particularly so when these characteristics reflect the taste and personality of the owner.

This is the philosophy, so to say, that informed the recent remodeling of the house of Mr. and Mrs. Charles J. Stromberg at Glencoe, Illinois. The house is a free rendition in brick of Georgian precedent. Its chief charm is that of intimacy, combined with a delightful outdoor setting; from the sun-room, one's look strays off over the garden and then is lost in the glory of the sunset glowing over the Skokie Valley.

Throughout the lower storey, the walls are tinted café au lait, the result of painting the canvas cream and then glazing over with a rich umber. The ceilings are finished "just off the white," preserving the warmth of the adjacent surfaces without creating an impression of lowness. In all the first-storey rooms the same carpet, dyed to an eggplant shade, is used in this way carrying out the color scheme.



Graceful Sheraton and Heppelwhite furniture is used in the dining room, with antique Venetian mirrors above the buffet



The library is paneled with pin-knotted Northern spruce. The curtains are crewel work on natural linen with moss fringe

Kashan rugs, in which the predominant tone is deep red, are spread over this carpet in the entrance-hall. Against the one unbroken wall-surface stands a characterful walnut secretary which was rebuilt from an old Victorian desk, an heirloom. The chairs on either side of it are reproductions in old brown mahogany of Chippendale ribbon-back designs. Above each of them hangs an antique English botanical print.

Off this entrance, through a wide-arched opening with French doors to the right, lies the dining-room, furnished with mahogany copies after Sheraton. Here the tone of the walls is a few degrees deeper than that in the hall and the living-room. The walls are spaciously paneled—and it is worthy of note that the simplicity and scale of the paneling, the slightness and chastity of the architectural trim and the height of the windows, all conduce to an enhanced impression of space.

One member of the panel-moulding in the dining-room was wiped with gold. This renders a soft relief and, besides, tones in with the pair of antique Venetian mirrors over the buffet. These antiques, with their little acid-cut figures in silhouette, the old vases of deep, deep red that appear below them, and the rare pair of ancient Swedish sugar-bowls wrought in coin silver on the table, are the only incidental decorations required for this room. The window-treatment is likewise simple, consisting of hand-blocked linen hangings of pale blue and apricot stripes with flowers in com-

plementary shades of these same colors.

For the living-room the color-scheme was suggested by a canvas, "My Flower-Garden," painted by the American artist, Hitchcock, while resident in Holland. The hues and tints of its burgeoning flower-beds are repeated in amethyst, green and henna shades in the hangings, the fabrics on the furniture and the accessories.

Before the present ownership and occupancy of the house, the mantel was conspicuous for an Italian Renaissance iron firescreen, a facing and hearth of brick with the surrounding woodwork marbleized in the manner of verde antique. All this has been remodeled to the simplicity of the Georgian style, with mantel and supports toned into the walls, the facing and hearth being re-done in black and gold marble. Over the shelf hangs a quaint, rich painting of a Swedish harbor scene that is cherished for its family-associations. Included in the furniture of this room is an exquisite and meticulously faithful reproduction of a mahogany Chippendale side-table in the Metropolitan Museum and a fine English crackle-finished leather screen. The rest of the furniture, designed after excellent models, has been assembled to meet all requirements of utility and to preserve the effect of unforced refinement and ample space so characteristic of the apartment.



In the master chamber, the color scheme is delightful—a carpet of amethyst and hangings of dull finished rose satin



The sun-room looks over the garden and the Skokie Valley. The frame of the sofa shown is green lacquer and the covering in amethyst. The old English bronze lamps have shades of crewel-embroidered linen

On the West, the living-room gives into a sun-room overlooking the little garden and the widespread valley beyond. The same cheerful color scheme is preserved here. A sofa with green lacquer frame and amethyst cover, a chair of black and gold lacquer, an interesting maple table with a pierced gallery, supporting one of a pair of old English bronze lamps with crewel-embroidered shades, are among the furnishings. The draperies over the windows are of Pompeiian linen, striped black and lacquer-red, surmounted by a wooden lambrequin in black lacquer with red and green stripes, beneath which hangs an accordion-pleated skirting of plain green glazed chintz.

The library is upstairs. It is paneled with pin-knotted Northern spruce, finished to a mellow pine-color with a wax texture. The floor is covered with a Saruk rug, selected for its recapitulation of the several color-notes found throughout the room. An oak desk finished to tone in with the paneling stands against one wall. Under the shelves recessed into another is a small sofa. A red morocco armchair and an oaken side-table occupy a corner. Old paintings of ships at sea, suggestive of the other heirlooms that have been noted, are the only wall-decorations besides the books. The hangings are crewel-work on natural linen with a moss fringe carrying the colors of the several accessories.

There are two guest-rooms. The smaller, containing a single bed and other furniture in maple inlaid with delicacy and restraint, is papered in a charming gray *toile de Jouy*. On the floor is a Chinese rug, principally in gray and blue. The hangings are of blue moiré with a satin stripe, the reverse side being woven in a rose which shows through the moiré stripe and echoes a similar note in the rug. The valance is of blue taffeta trimmed as the curtains are with an accordion-pleated ruffle, held in place by small welts of rose taffeta.

For the larger guest-room a French Provincial walnut set was especially decorated with a soft green body, panels in parchment tones and sprays of flowers vari-colored. The main elements in its background are the amethyst carpet with its scattered pattern of lavender and rose flowers and green leaves, the orchid strié satin-finished paper on the walls, and taffeta hangings of the same shade as the furniture with double ruffle of orchid and green. The wooden lambrequin repeats the parchment-color in the furniture and is finished with a scalloped taffeta skirting of the same orchid color as the drapery-ruffles. All the contents of this room present a nicely calculated ensemble of attractive colors, with an effect inviting and thoroughly satisfying.

Similarly light and refinedly simple is the master chamber, with attractive walnut furniture, the same carpeting as that in the large guest-room, and flocked wallpaper of oyster-gray with a faint rose stripe. Over the windows are simple cut-crystal mirror cornices. The drapes are of rose-colored dull-finished satin trimmed with a tassel-fringe of oyster-gray and rose, and looped back in the high new fashion with antique crystal holders.

As part of the remodeling, the third story of this house was finished to serve as a billiard-room and several trunk-rooms with other storage-quarters. An oak floor was laid; a fireplace was installed, and the walls and ceilings were finished with an insulating lumber made from cane fibre, rendering an attractive textured surface which stands without further decoration. Because of the insulating-value of this material, these upper rooms serve their purposes equally well and comfortably in all seasons.

This detail is typical of the practical livability that set the standard for the decorator's work throughout the project. The conception of home, rather than of house, prevailed. The result is simple, but most happy from the standpoint of taste.

Another means whereby the home-atmosphere has been preserved in this instance is the use of familiar relics in the possession of the owner. The old ship-pictures in the library, the Swedish coin-silver sugar-bowls on the dining table and the rebuilt secretary in the hall are illustrations of the point.

Some decorators, enthusiastic over a con-

(Continued on page 112)

A New Idea in Xmas Giving

Make Your Gifts Something Significant for the Home

By ELIZABETH LOUNSBERY

WHILE Christmas with all that it implies in the reunion of families, the unbounded pleasure of children and the genial spirit of good-will toward all brings with it a heavy feeling of responsibility, why not solve its problems, this year, in selecting, out of the great variety of beautiful things presented for Christmas buying, some representative gifts from the field of decorative arts.



Venetian commode, XVIIIth century decoration of flowers on ivory ground. Thonet Bros. Inc.

In this the most diversified opportunities to secure gifts of distinction, removed from the commonplace, are offered and cover so broad a scope that one cannot fail to find just what is sure to please its recipient. After all, that should determine our giving. While the natural tendency is to select what appeals to us personally, our first thought should be of its fitness as a gift and whether it will be received with genuine appreciation because of its appropriateness as well as for its beauty.



Vieux Paris 9" vases, XVIIIth century, in green, black and gold with flower decoration. Jacques Bodart, Inc.

Having that in mind it will be easy to find among the wealth of objects embraced in the marvelous achievements of both the fine and industrial arts something that will add the element of beauty and utility to the home. No matter how completely furnished that home may be, be it your own or another's, there is always room for a representative work of art.

To individualize, let us first consider the question of pictures and what they mean in the decorative scheme of a room. Not insignificant subjects but those worth while, depending upon their application. For the formal interior there are paintings. These may be of the XVIIIth century architectural school if intended for an Italian interior; or for a room showing English influence, XVIIIth century portraits of the English school. For those who must be influenced by expense there are creditable copies, as an alternative, to complete an overmantel decoration. There are also effective landscapes with figures, and flower panels that have a definite affiliation with paneled walls. These make a most delightful present for there are few who do not love flowers nor enjoy a well painted canvas showing them in a graceful arrangement.



Italian XVIIth century silvered carved wood altar candlesticks, 26" high. Corsani



Original Louis XVI marble top mahogany console, ormulo mounts, one of pair. 31" high. E. F. Bonaventure

For a man's room, the variety of good sporting prints offers another choice with colorful pictures of ships or ship models and English prints. Etchings, also, are in great favor, for here again one finds a variety of subjects. As a pleasing gift for a woman, the old embroidered pictures, miniatures, samplers, French color prints, flower studies and gouache, charmingly framed, are far from forbidding in their cost and are most effective.



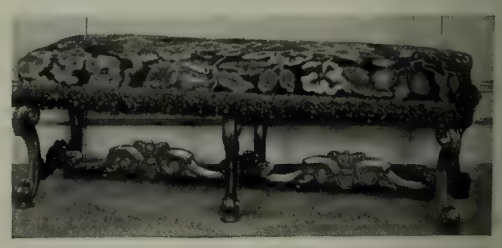
Slipper and dressing table chair in glazed chintz with green pipings. Charles P. Rogers

It should be remembered that pictures, being constant companions, should be selected for their intrinsic worth of subject, color and composition and deserve a good frame. While the frame serves to protect the picture and to enhance its appearance it should never be so large, ornate or obtrusive as to assert itself at the expense of the picture. The presentation of a personal portrait is also especially timely at this season.



Old Chinese crackle base lamp, 24", with amethyst brocade shade, drops and finial. New York Galleries

Associated with pictures are ornamental bronzes, which when properly placed add undeniable interest in decorative arrangement. These may consistently be used in the library, living room or on a man's desk, or in the dining room as a flower holder in one of our American sculp-



Oak bench, 20" x 54" x 19", covered in needlework, Charles II influence. Palmer & Embury

Satinwood tea table with polished top and removable old English decorated tray. Barton, Price & Willson





Louis XV walnut love seat in rose brocaded velvet. Designed to fit curved side of a piano. 19" x 42". Violante & Onorato, Inc.



Authentic copy of a mahogany Chippendale secretary, 22" x 40" x 90". Orsenigo Co.



Early XVIIIth century Herat rug, 7' x 14'. Old ivory ground, turquoise and purple colorings. Costikyan & Co.

tors' new renditions. They may also take the form of wall fountains for the hall corridor.

Rugs, too, are a valued gift, and have unusual appeal in a beauty and richness that never tires, if they are well chosen. Color, as in other furnishings, is the first point to consider in their selection. The rug should be of about the same value as the floor so that it may tone with it, making no obtrusive contrast. Small geometric figures or a very conventional nature motif, preferably with no strong contrast in value, in a rug, become a better background than one with a large pattern, medallions or ostentatious border, which assert themselves at the expense of the other furnishings and tend to make the room look smaller. Above all, since rugs are always to be walked on, they should be durable.

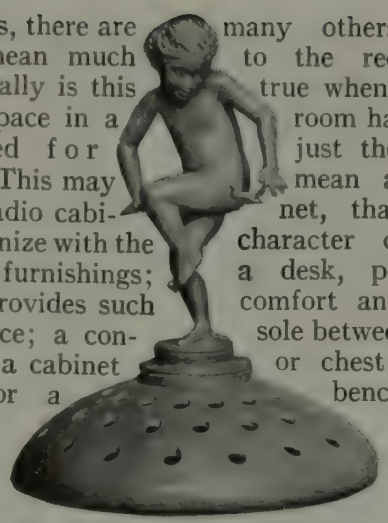


Old English carved oak Bible box, desirable as a hall cabinet. Charles of London



Sterling silver coffee service, hand chased, Louis XVI reproduction. Black Starr & Frost

Furniture is still another suggestion, that fills a hundred needs. While there are certain practical items in this that do not inspire us as gifts, there are many others that will mean much to the recipient. Especially is this true when a certain space in a room has been reserved for just the right piece. This may mean a suitable radio cabinet, that will harmonize with the character of the other furnishings; a desk, perhaps, that provides such comfort and convenience; a console between windows, a cabinet or chest for a hall or a bench to place before the fireplace or refectory table.



Verde bronze flower holder, "Ouch" by Bonnie McLeary. Diam. 6¼". Gorham

The woods most used in modern furniture are walnut, oak, mahogany, ash and maple, and other woods finished to imitate these, also pine and whitewood for painted pieces. Of these oak is both durable and susceptible to color modifications. Mahogany, also, is durable, but needs much care and is not so adaptable, except in its browner tones to usual color schemes. Only in antique pieces, valuable because they are good and because they are old and in modern copies and adaptations of fine design and finish is the real sentiment and beauty of mahogany preserved. The finish of all woods should be soft and dull rubbed, not varnished.

Tables in their various types are unfailingly popular for one can never have too many to hold books, lamps, the necessary ash trays or telephone, not to omit the tea table and coffee stand of daily intimate use. Occasional chairs, such as a comfortable armchair, are also most acceptable, or a low slipper chair for a bedroom, ever useful. The first requirements of all chairs, however, should be strength and durability. These are the essential elements for efficient service. Stools that apply to almost any arrangement are equally desirable if selected with regard to their period, varying in size from the foot stool to the larger one upholstered in needlework, that may be so conveniently moved about a room.



Original XVIIIth century Sheraton mahogany 8-day clock. Brass ball, feet and finial. Arthur S. Vernay



Tulipwood marquetry telephone table with breche d'or marble top. Hampton Shops

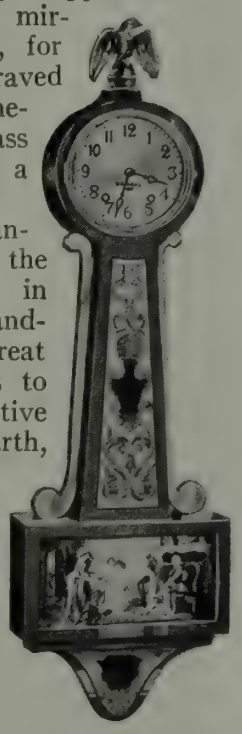
Occasional pieces of painted bedroom furniture, as well, should not be overlooked for they are delightfully gay in their flower decorations and gracefully adapt themselves to feminine surroundings.

Mirrors are another essential. One cannot therefore fail to please in making one their choice as in a lovely old gilded Spanish, Italian or French frame, mellowed by time that leaves a touch of added interest in its very imperfections. As a frame for a mirror may appropriately be more decorative than that of a picture such a mirror will fittingly apply to almost any wall treatment. The mahogany Chippendale and Queen Anne mirrors are equally favored, for certain rooms, also the engraved mirrors without frames, sometimes ornamented with glass rosettes, to be hung over a console.



Ruby red XVIth century Genoese velvet banner, gold and silver embroidery, 3' x 6'. B. Benguiat

The fireplace offers another opportunity for the selection of old brasses, in pierced Georgian fenders, andirons and fire tools with great copper and brass kettles to hold firewood, so attractive beside a country house hearth, or the covered painted mid-Victorian wood holders that are either lacquered or flower decorated. The hammered brass wood box is equally inconspicuous in disclosing its contents. As the fireplace has been accepted as the central point of interest of every room the equipment becomes an important consideration.



Colorful 8-day banjo clock, 31" tall, silver dial. Gilbert Clock Co.

In fireplace accessories of modern make there are various types to suit the requirements of any room. For the Colonial or

(Continued on page 116)



Service plates showing Adam decoration in cobalt blue with gold monogram; bird design with flowers; flower and fruit pattern in raised enamel. Lenox China



Reproduction of Duncan Phyfe table in inlaid Cuban mahogany. Open 39" x 50". Erskine-Danforth Corp.



Early Dutch Colonial Outlines Interestingly Adapted

On a Knoll Facing the East with Sloping Lawns and a Background of Tall Shade Trees the House Stands on the Site of an Old Family Residence

Dwight James Baum, Architect *Photographs by John Wallace Gillies*

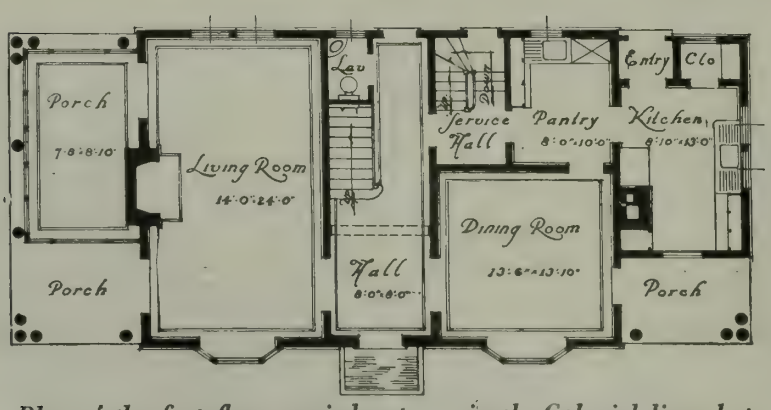


Home of Mr. I. E. Hutton situated in the older section of Ridgewood, N. J. The front of this charming Dutch Colonial house is of shiplap or a simple siding of white pine with the entire exterior painted white, a moss green shingled roof and shutters in an harmonious apple green. Although in contrast, the dormers and rear of siding are of the same materials as the rest of the house. The chimneys are of brick, whitewashed

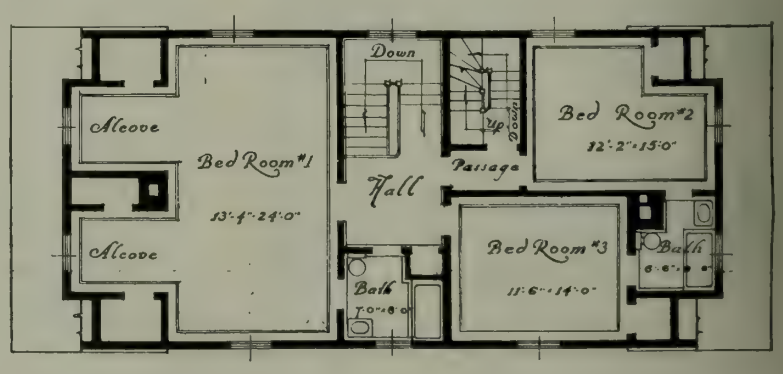
A modified type of Dutch Colonial architecture has been worked out with broken rooflines from simple details with the exception of the main entrance, so typical of some of the earliest examples that still remain in New Jersey. The entrance features have the crispness of old work. While generally diversified in character, the essential planting is composed of old boxwood and roses



On either side of the entrance doorway, simple bays, suggestive of the old time shop window, comprise the window treatment on the east front, in the living room on the right of the hall, and the dining room on the left



Plan of the first floor carried out on simple Colonial lines but with the architectural detail of the trim, stairs, fireplaces, etc. denoting Early Dutch influence. This desirable layout provides a triple exposure for summer use for the kitchen, living room and owner's room above



Plan of the second floor showing a well balanced arrangement of bedrooms and baths. Service stairs, leading from the basement, on the outside, to the servants' rooms in the attic without entering this or other portions of the house, is a feature offering great convenience which housewives appreciate

A SPLENDID HAND-MADE TAPESTRY

"THE SWORD DANCE"



ONE OF A GROUP *of rare hand-made tapestries presented by F. Schumacher & Co., which has captured in color, workmanship, and design, the richness and delicacy of the old Gothic and Renaissance pieces.*

"Since that we have all come hither
Fiddler, draw thy strings, advance . . ."

SO runs the chant of the old English Sword Dance! Probably of religious origin, the true significance of the rite has long since been lost. It has come down to us as a charming and interesting folk dance, with few changes in the last four hundred years.

A lovely moment of this ancient dance has been caught and woven into a splendid tapestry of Gothic-Renaissance treatment—"The Sword Dance."

Beautifully designed and executed in this country, "The Sword Dance" is a tapestry of unusual workmanship—after the Coptic method of weaving—with the dull luster and delicate softness of texture found in rare old Gothic pieces.

And, as in those priceless antiques, only vegetable-dyed yarns have been used in the making of this tapestry—yarns that hold their colors, becoming more lovely and mellow with age.

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Your decorator, upholsterer, or the decorating service of your department store will gladly show these to you. Samples especially selected to fit your particular decorative requirements can be promptly secured by them.

* * *

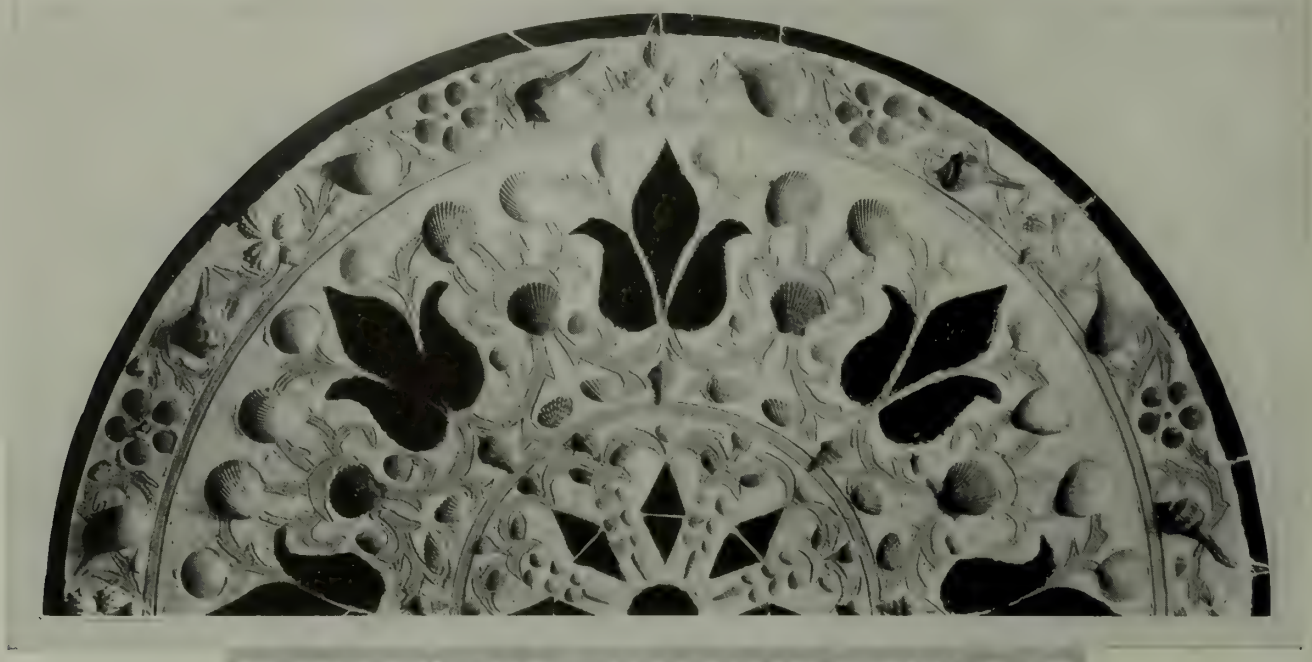
HOW YOU CAN, without additional expense, have the professional services of an interior decorator, is explained in our free booklet, "*Your Home and the Interior Decorator.*"

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Shells of Sanibel as Decoration

Inspired by the Memory of a Frieze in the Nican's Palace at Haiderabad, These Unique and Beautiful Designs Made from Florida Shells Have Achieved Instant Popularity

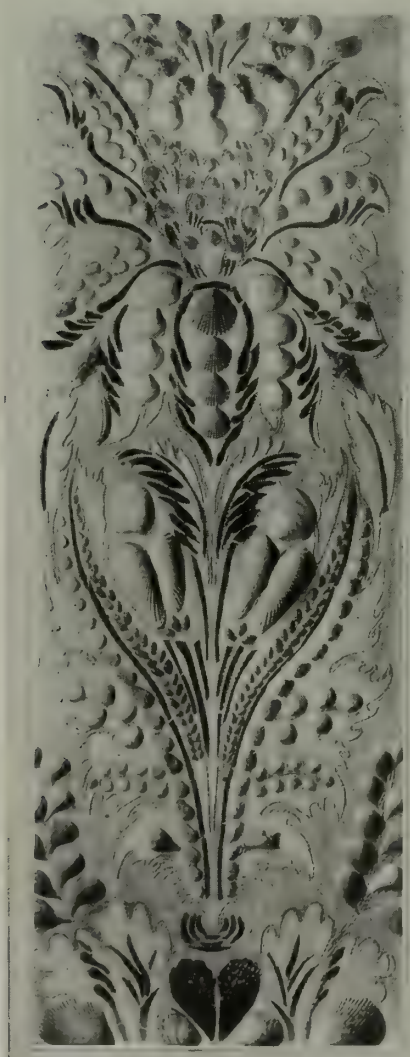


An over-door decoration, made of sea shells and looking glass. The background was later painted Pompeian black, the stems yellow and the arched bands blue and rose. The looking glass shows black in the photographs



Left—The shell that serves for basin in this fountain is from India—the others are Sanibel shells in tawny colors set on a stem of soft red. The looking glass is in diamond shapes and the background is the color of time-worn stucco

In this panel, one of a pair, the background is in two shades of old-gold and the sixteen varieties of shells shade from white to terra-cotta





Above—A beautiful panel to set in a sunken arch. The design is a conventionalized grape vine and is made of three shells only, oyster, "jingles" and the spiral known in Sanibel as "worms". The stem is of looking glass

Below—While the frieze at Haiderabad was in the interior of the palace, and most of these modern panels are for interiors, nothing could be more appropriate for out-of-door decoration. The frieze shown is for a swimming pool



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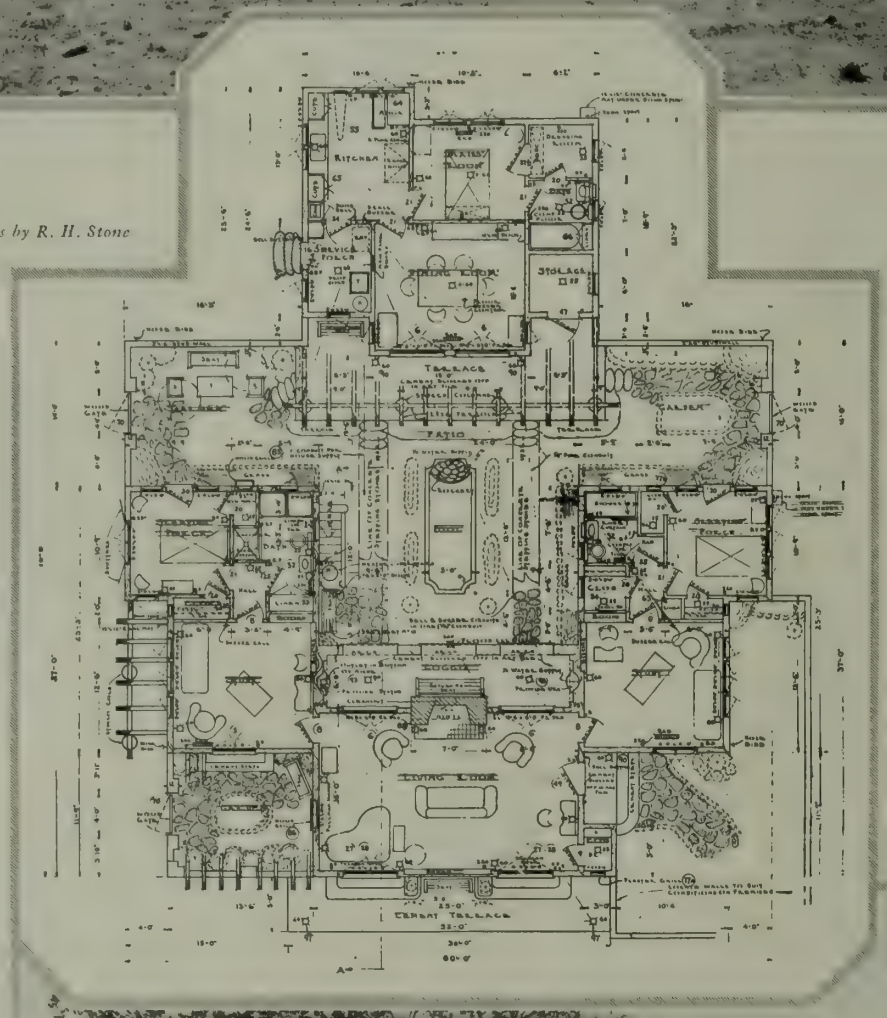
This Attractive House in Southern California Which Overlooks the Valley of Ojai Is Built Around a Patio and Two Gardens



Robert B. Stacy-Judd, Architect

Photos by R. H. Stone

The house, a one story structure, is built in frame and stuccoed, the stucco finished in a pale warm cream color. The roof is covered with a hand made red clay tile and the architecture throughout is Spanish. Once inside the gates, one finds oneself in a typical Moroccan "riad", a house built around lovely gardens in which a fountain plays



The floor plan presents a novel arrangement of rooms due to the very special requirements of the owners who read and study much of the time in their individual gardens. The dining room service and maid's quarters are separate from the main house and the connection between the two sections is by a patio

The house has a patio and two delightful side gardens which abound in flowers and shrubbery and which have fascinating rustic walks and seats. These "outdoor rooms" are used more than any other part of the house, as they are in southern European countries, and the sleeping quarters have been purposely reduced for this reason

The house is the home of Mr. Warrington, the President of the Krotona Institute of Theosophy and is built on a large knoll in their own beautiful grounds which embrace one hundred and twenty-five acres. In the centre of the patio is a pool; and a quaint staircase leads to a charming roof garden, since most of one's time in the delightful climate is spent out-of-doors. The house is one of a group of buildings designed by Mr. Stacy-Judd for the Institute



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An unusual mahogany pedestal desk
as reproduced from the original



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New Screens for Indoor and Outdoor Rooms

The Newest Screens are Designed for Every Variety of Interesting Modern Environment



Photographs by Courtesy of the Color-Craft Collection

Above—The frame of this chic screen is ebony in pleasing contrast with furniture of ivory or cream. Enamels of pale shades to match painted or enameled furniture are also much used for bedroom screens of this very attractive type



Above—Ship models, of course, find their way on to the modern screens. This interesting design has a frame of fine walnut. The screen is designed to cover an unused hearth or to furnish protection from the heat and glow of an open fire

A restful design is this scene in soft shades of greens and blues. For the room which requires softness of tone it is best suited, while the gay designs and bright contrasts should be reserved for the more bleak interior



This Japanese fire screen, while original in design and form, is most of all striking because of its colors. The somewhat dull finish of the oil paints is attractively set off by a frame of Chinese red, a selection which conforms to the vogue of brightening up the living room with a piece of brilliant color

Right — Interesting is the contrast of bright flowers against a background of black. The frame, too, is dark, a rich ebony produced by using paint tinted with Chinese blue over a vermilion flat paint. The hollyhock design is done in oil colors



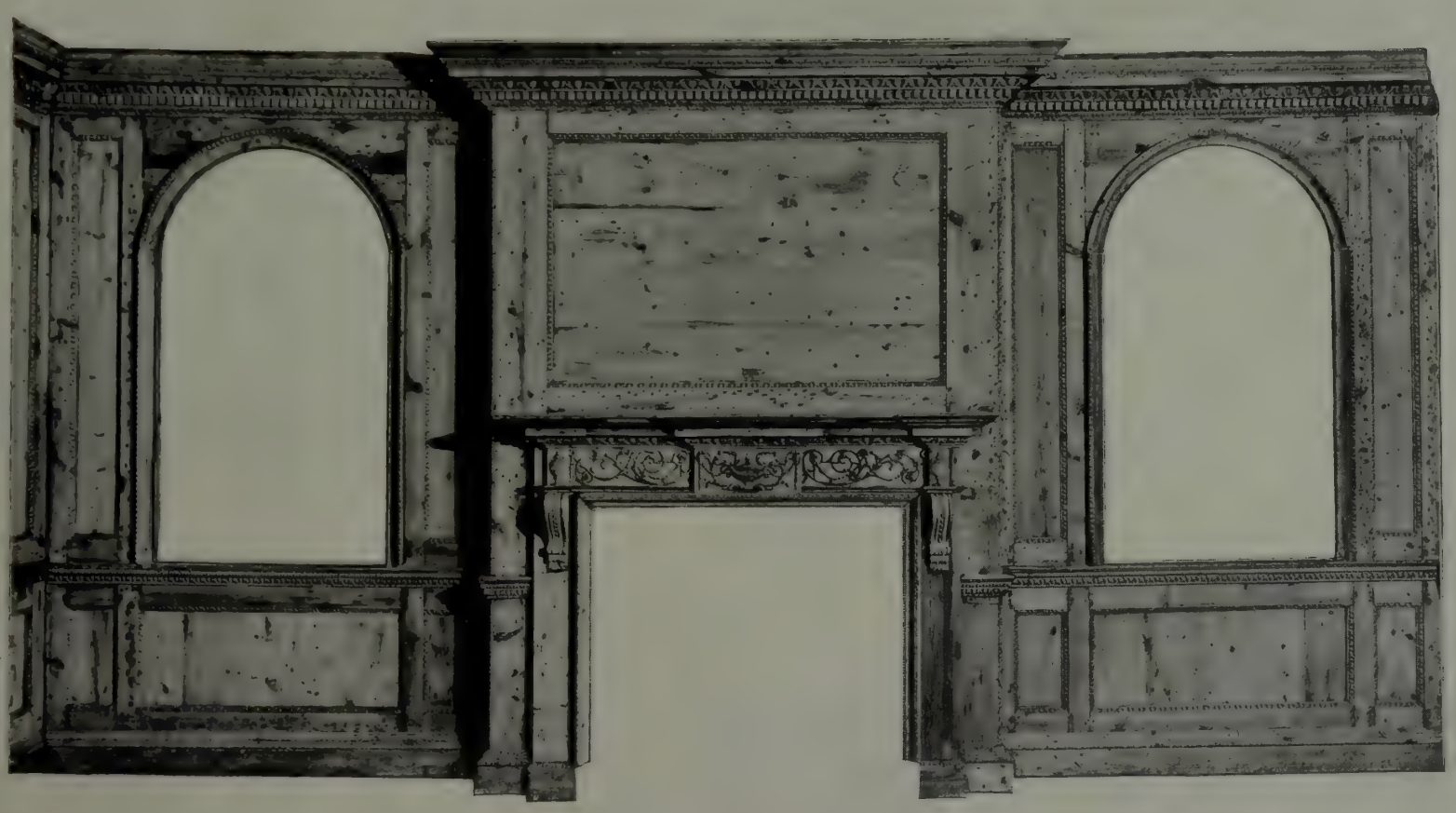


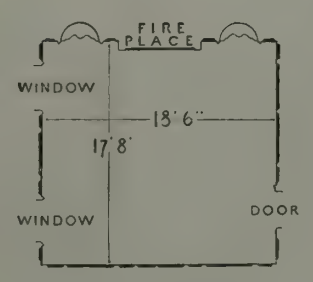
View of Walton Bridge by William Hannan (?-1775). Canvas Size 17¼ x 39½ inches

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Finely carved and panelled Mid-Eighteenth Century pine room from the late Duke of Orleans' house at Twickenham, Middlesex, England. The room measures 17 feet 8 inches by 18 feet 6 inches by 9 feet 2½ inches in height and has two French windows 4 feet wide and one door 3 feet 11¾ inches wide. The unusually fine carved mantel is flanked by two semi-circular recesses with shaped shelves.



Building and Equipping Your Home

One Important Branch of the Steel Industry Offers Insurance Against Fire-Destruction and Cracking of Plastered and Stuccoed Surfaces

By GEOFFREY BENTHAM

This house at Detroit, Michigan, is typical of the larger residence in which metal lath is used. Courtesy the Berger Manufacturing Company

IN *re* Building Public *vs.* Wood Lath, these are some of the offenses alleged:

Defendant almost wholly neglects to protect the frame of a house from wind-stresses, settlement-distortions and other strains.

When entrusted with the care of a ceiling, it retards upward seepage of dust-laden air *unevenly,* causing a design in dirt to be wrought on the ceiling—which plaintiff holds is an intolerable and unsightly nuisance in any room.

Whenever fire occurs, it acts as a veritable tinder instead of a fire-resistant.

These are the chief offenses alleged against the defendant Wood Lath, though others also have been read into the records. The Building Public avers that it suffers large damages from these causes—in the ruination of otherwise beautiful interior effects; in the actual spoiling of expensive decorative work; in the high resultant cost of repairing and redecorating; in the unnecessarily rapid depreciation of the structure; in the high hazard of fire-destruction; in the loss of a good price at time of sale; and in other particulars too numerous to recite, and of widespread occurrence.

(Continued on page 105)



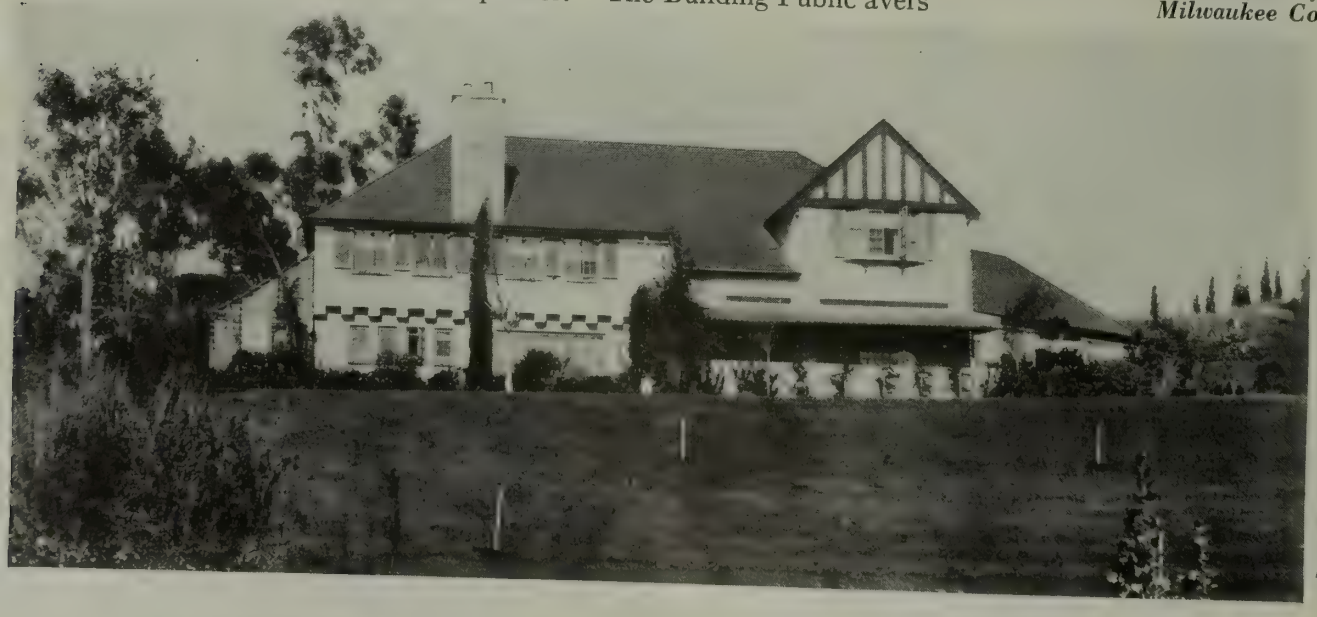
In plastering a room of this type, permanancy is achieved by using a base of welded steel fabric beneath the wall finish. Courtesy of National Steel Fabric Company

If improperly seasoned, it frequently exudes stains that discolor plaster and decorations.

If applied dry, it is likely to swell when it becomes damp and to warp or buckle, and later shrink, in any of these eventualities resulting in cracked and even insecure plaster.



Only with a reinforcement of metal are such plaster effects as this in the sunroom in the home of Mr. J. Hoffman, Milwaukee, Wisconsin sure to remain satisfactory over a period of time. Courtesy of Milwaukee Corrugating Company



Corinne Griffith's home near Hollywood has an exterior finish of stucco reinforced with metal lath. Marshall P. Wilson, architect. Courtesy of North Western Expanded Metal Co.

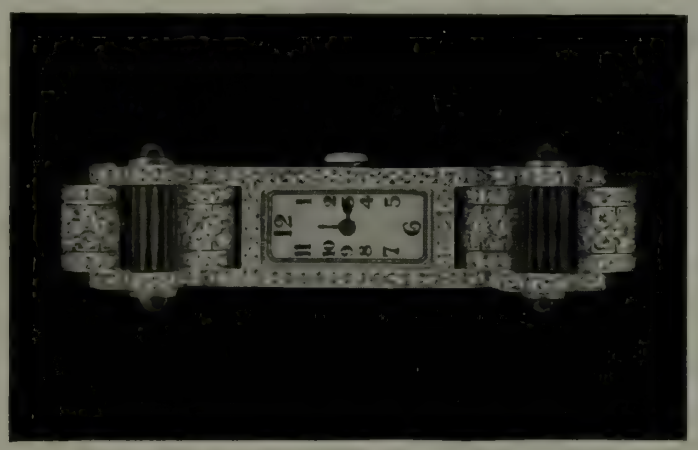
THE BRIGHT BESTOWAL



Pearl necklace (three-fourths actual size)—77 perfectly matched rosée pearls of extraordinary lustre, aggregating more than 450 grains—$115,000. Other strings of pearls from $125,000 to $200. In addition, a large selection of loose pearls to add to necklaces, from $20,000 to $10.



Emerald-cut diamond ring—$35,000



Flexible bracelet watch of platinum, diamond-paved, with two grooved cylindrical emeralds—$4000



Marquise diamond ring—$25,000

OF THOSE gestures which lend an added meaning to existence, none is so rich in implications as the gift of jewels. . . . For the thoughts, the very taste and discrimination which are part of one's inner being show themselves inevitably here. Your gifts are true reflections of yourself.

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A few cents more—for the best that money can buy!

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The "Great Salts"

(*Continued from page 49*)



One of the lesser Great Salts of the British Royal Regalia

decorative bosses. In the same collection is a French piece of the early 16th century, standing only 9½ inches high, and reminding one in general outline of the second Vyvyan salt, though rather less elaborately decorated. It stands four-square on cabriole feet, the plinth is decorated with classic mouldings and at the four angles are slender columns. The four panels are decorated with figure pieces in Limoges enamel, said to be by Pinicaud II. and Thomas Limousin, in any case very beautifully done. Above is a square cornice, with square based and domed cover, four crouched sea horses bearing a pedestal supporting a spirited statuette of Neptune with his trident.

A third example, which like the last two described is also covered, of Italian 16th century work, standing 8½ inches high, was sold last year by Christie's, and was a combination of rock crystal, silver gilt, enamels, camei and incrusted with precious stones. The rectangular silver plinth has panels of arabesque foliage in translucent enamels. Above this four dolphins ending in scrolls supported a flattened knop, with crocketed scrolls above, forming the shaft supporting the cut and faced rock crystal salt bowl, with rock crystal domed cover, mounted in silver, surmounted by the figure of a pilgrim with staff. On the cover were silver arabesque straps set with intagli and colored stones, while on the knop were camei, pearls and turquoises, with more colored stones studying the dolphins.

Limoges enamels were largely used for decorating the ceremonial salts. In the Mediaeval Room at the British Museum there are two fine hexagonal examples with paintings by Pierre Raymond (circa 1545) showing the labours of Hercules and the wiles of women. Then in the Wallace Collection there is an hexagonal pillar form of salt in Limoges enamel with figure paintings, signed Ini. It is of the early 16th century and stands 3¾ inches high.

The City of London with its habits of lavish hospitality naturally has preserved a large number of salts, but curiously enough the only one possessed by the City itself, in the splendid collection of plate at the Mansion House, dates no further back than 1730. It was the gift, in 1741, of Thomas Carbonel, to William Dormer, Sword Bearer, to him and his successors for their use at the table of the Lord Mayor. It is an embossed silver bowl, supported by four dolphins, resting in shells, and linked by a flat ring; above the bowl are double scrolled brackets, terminating in female figures. These brackets were meant to support either a cover or a folded napkin. This specimen is 10 inches high and 5 inches in diameter. Among the Livery Companies far more impressive and ancient examples are to be found.

The Goldsmiths have no less than 7 examples, including the hour-glass specimen already mentioned. Perhaps the next most interesting is a silver gilt hexagonal salt, dated 1550 (maker's mark W. over a crescent) and a small cylindrical one dated 1575. These are both small and may be classed

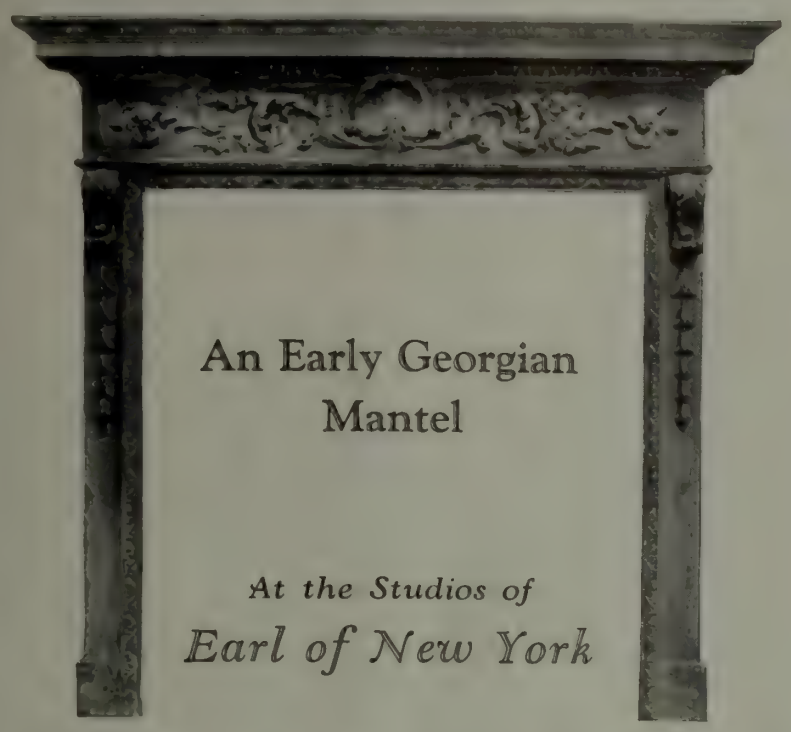


The British Coronation standing salt, about fifteen inches high

with the trencher salts, which we shall describe presently. Of much larger size are the three rock crystal salts in silver gilt mounts; the Gibbon (Hall-mark 1576, maker's mark 3 trefoils within a trefoil), presented by Simon Gibbons in 1632; the Rogers (Hall Mark 1601, maker's mark J. D. and a hart) presented by Richard Rogers, 1632, and the Thomas Seymour salt of Charles II period, rather like a font on an octagonal pedestal, and above the bowl four large eagles and four small hounds in guise of napkin brackets. A rare type of bell form, dated 1599, was presented by Mr. John Pierpont Morgan.

The Company of Upholders have a large triangular silver gilt specimen, dated 1697 (maker's mark C. V. and fleur-de-Lys), having a pavilion or tent (the main charge in to arms of the company) at each corner. Among others it may be mentioned that the Company of Mercers have two large salts, one of tankard form, 1618, the gift of Thomas, Earl of Arundel and Surrey, another dated 1638, the gift of Sir John Dethick, Garter King of Arms; the Skinners' one, Haberdashers' one, the Clothworkers' four (all of the late 17th century); Sadlers'

(*Continued on page 86*)



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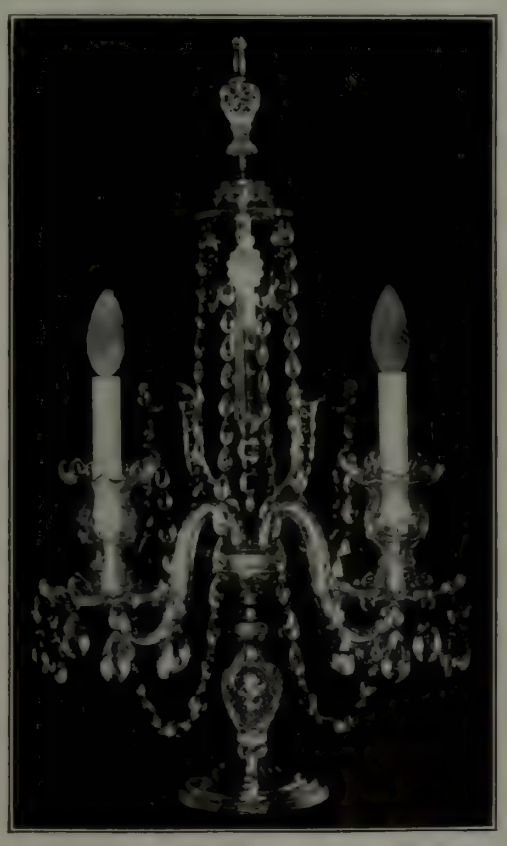
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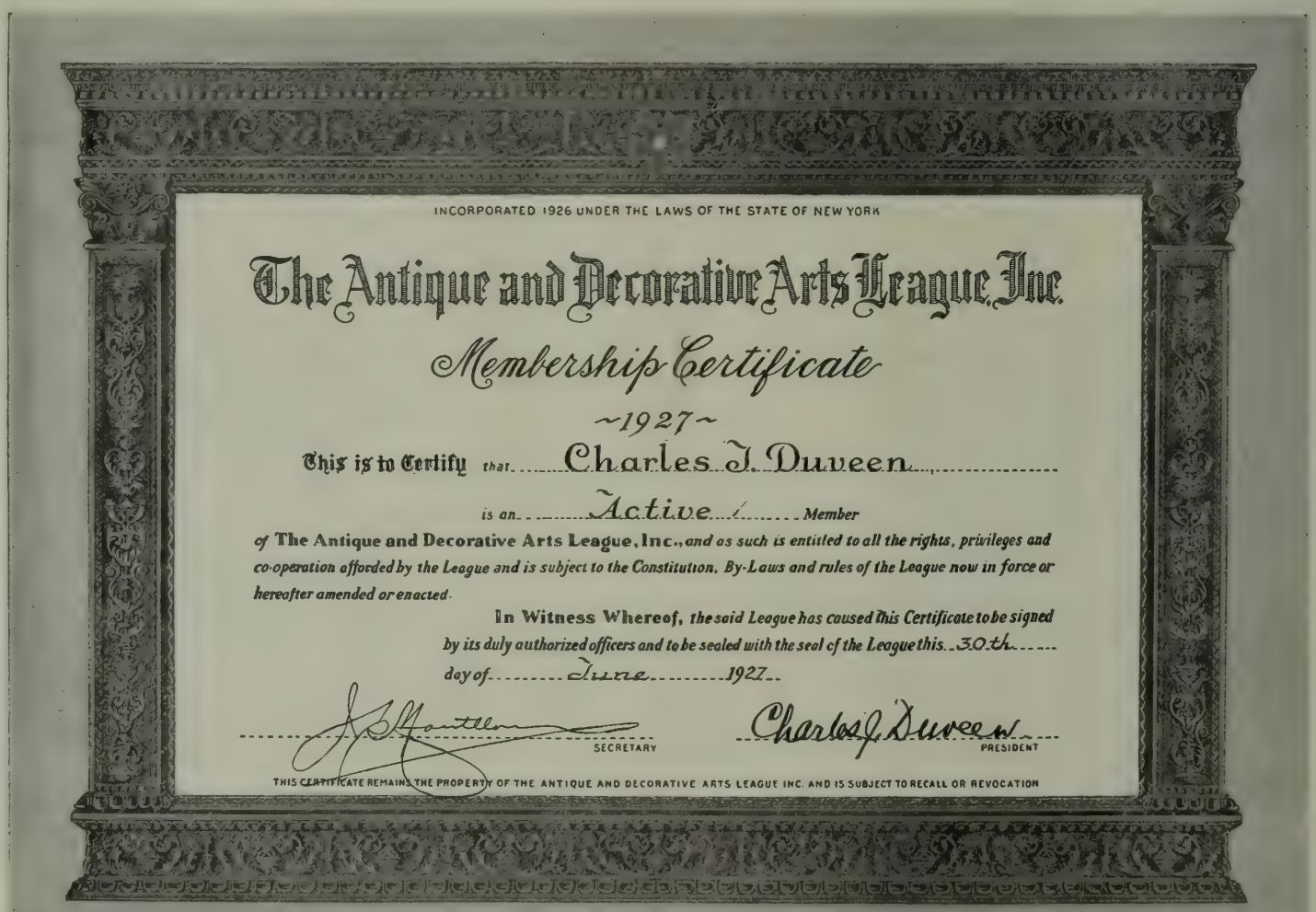
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A "Treasure House" In Greenwich

(*Continued from page 48*)

it bears the sun—the mark of "Le Grand Soleil", the great king, Louis XIVth; and inside, engraved on the steel band, is his coat of arms. Once, undoubtedly, it held some of his treasures and went with him on his royal excursions, out of the Tuileries or from his magnificent palace at Versailles.



A bedroom in the Sewell house, very inviting in its restful charm and quiet comfort

In this room, on either side of the fireplace, is an old French carriage lamp, just such an ornate lamp as Louis XIVth caused to be placed on the carriage which he sent as a gift to a Sultan of Morocco and which now stands, neglected in the royal stables.

On the second floor are the bedrooms and library, with Mrs. Sewell's boudoir a room of particular delight. The windows are draped in blue taffeta, with cream net against the panes—a characteristic French treatment. On the walls are three panels, scenes at Versailles in the days of its glory—bought at St. Malo; an Aubusson rug is on the floor and the sofa, the exquisite inlaid desk, the needlework screen and the chairs and little tables are all Louis XIVth. In fact the whole house seems to be a bit of France, transported to an American village, the France that one comes to know only by living with it and knowing it, its priceless heritage of culture and beauty and gaiety and wit and that once having taken hold of one's heart, never lets it go.

The "Great Salts"

(*Continued from page 80*)

two, Innholders' two, Plateworkers' one, Glovers' one, and the Needleworkers' one.

As will have been noticed it was not only silver and enamelled metal that were used for these table vessels, rock crystal and shells also finding favour, and examples also exist in earthenware. In the Soulanges Collection is a beautiful hexagonal example in Gubbio majolica, circa 1530, standing 6¼ inches high. It has figure decoration in blue and brown lustre on white background, and is designed much on the same lines as the Limoges specimen already described.

Most of these ceremonial salts were not intended for general use, though examples such as those of the City Sword bearers and many of the Guilds could serve for practical purposes. This may also be said of the square and triangular pedestals, such as the Limoges example given above, and the set of 16th century German triangular Salts at the Victoria and Albert Museum. One of these for instance, with flat top has three shallow depressions, or bowls, for salt. In the Waddeston Collection, there is a beautiful silver triangular salt dated 1550, 1½ inches high, embossed with cupids and festoons at the sides.

But, as a rule, the Great Salts were supplemented by Trencher Salts, and thus we see that in addition to the monumental specimen in the Regalia there are twelve smaller ones. These small vessels were intended to be placed beside the bread trencher or between each pair of guests, and were usually small bowls, or dwarf pedestals with hollowed cups. Others, however, were more fanciful, often close imitations of their more stately brothers, but without covers. The variety introduced in these smaller articles is well seen in the specimens belonging to the City Companies. For instance, the Ironmongers' have two charming small parcel gilt hour-glass salt cellars of the respective dates of 1518 and 1522; the Innholders' have a small cylindrical example, dated 1626; the Goldsmiths' a circular one of about 1575, as well as the small hexagonal form of 1550; the Needleworkers' a circular pair of 1703, and the Mercers' an ordinary trencher salt made in 1619. Many of these trencher salts were made of pewter, closely following the designs used by the goldsmiths and silversmiths.

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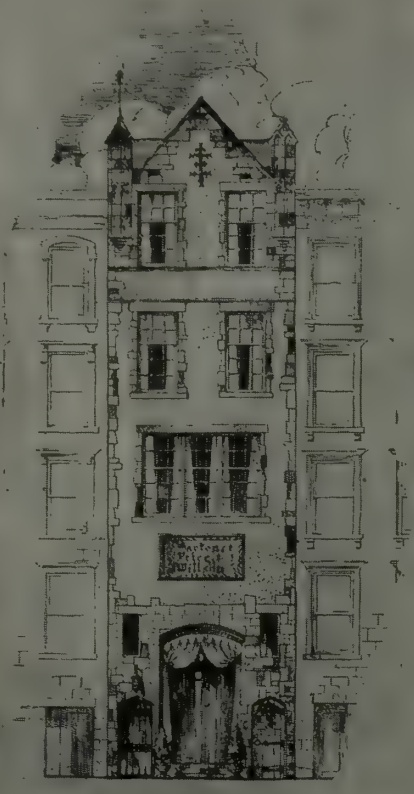
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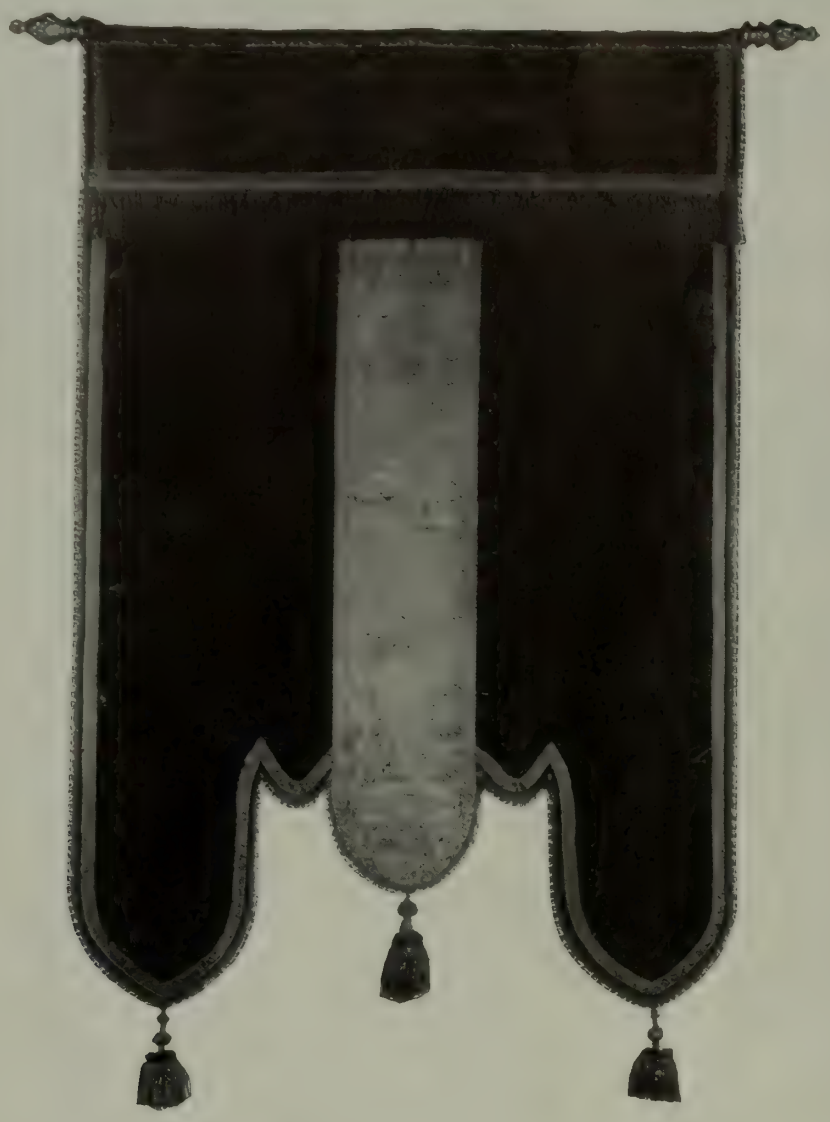
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(*Continued from page 51*)

to Whitehall, where she was appointed maid of honor to Catherine. Underlying her deferential manner to the Queen, her fascinating shyness with the King, was the scheming spirit which never forgot her secret mission and the trust imposed by Louis XIV. But the waiting game so subtly played by Louise was consummated in a mock marriage between her and Charles, whom unable to refuse, she persuaded to form an alliance with France against Holland. Gaining the French King's permission to become an English subject, Charles created her Duchess of Portsmouth and their son Duke of Richmond.

At this time the extravagances of the King's favorites was limitless, their gorgeous costumes rivalled those of the Queen and they amassed rare tapestries, silver, paintings and furniture in endless profusion. But the arrival at Court of Hortense, Duchesse de Mazarin, famous for her fascination and romantic adventures, caused consternation in their ranks, for bent on the conquest of the King, whose crown she had spurned in the days of his exile, she subjugated Charles anew and their charms paled into insignificance before her glowing beauty. Installed in the most sumptuous apartments at St. James, she was Queen of his harem for years.

Among the beauties of Charles' Court, none was more famous than Frances, "La Belle Stewart" later Duchess of Richmond. Impoverished by the civil wars, her family went to France and her childhood was passed in the household of the widowed Queen Henrietta Maria. To her Parisian education, she owed her air of breeding, polished manner, graceful dancing and skillful horsemanship. With her dazzling complexion, blond hair, lovely eyes and faultless features, she was a radiant vision and after the Restoration, when the family returned to England, despite her extreme youth, she was appointed maid of honor to the Queen, where her delight in childish games, "hunt the slipper" and "blindman's buff" was shared by half the Court, bored to death by "basset."

Assisted by the King and Lord Buckingham, who entranced her with his inimitable fairy tales, her chief amusement was building card houses, and as the frail structures constantly collapsed, the courtiers vied with each other in supplying her with cards from the basset table. Another pastime was in riding the beautiful horse given her by the younger Hamilton, who was always at her stirrup. The king, permitting no rivals, would have banished him from Court, had he not taken the advice of a friend and French leave. Her beautiful head, the model for Britannia on the new coinage, turned that of Rotier, who fell hopelessly in love during the sittings. The Duke of Richmond drowned his apparently unrequited passion in the wine cup, while Lady Castlemaine's friendship turned to hatred, when she realized that La Belle Stewart was a formidable rival in the King's affection. But though pursued for years by the Merry Monarch, Frances cleverly eluded him, for one dark night she eloped with the Duke of Richmond and was married by the King's own chaplain.

When Jeanne Antoinette Poisson was five, her reputed father, a bank clerk was obliged to fly the country to escape arrest, but Madame, her notorious mother, managed very comfortably during his absence, thanks to the generosity of M. Lenormant, who gave an excellent education to her little daughter, Jeanne, a dazzling beauty with perfect features, hazel eyes and golden hair. She rode, drove, danced, played and sung divinely, and at nineteen married M. d' Etoiles, the wealthy nephew of her benefactor, who settled on her half his fortune. Besides her house in town, she had a charming place on the border of the forest at Senart, where she had a little theatre, and, in her salon, Voltaire, Montesquieu and other literary lights mingled with the financial element and a few members of the Court, attracted by the beauty of the hostess.

But discontented, hoping to play a more conspicuous, even if less honorable rôle in Court circles, Antoinette hunted the footsteps of the King, Louis Fifteenth, following his hunting parties on horseback or in phaeton, never failing to be seen, until warned off the premises, by the jealous Duchesse de Chateauroux, who recognized a formidable rival in the beauty who rode like a centaur. Attending a masked ball at the Hotel de Ville, as Diana, vision of loveliness in white, she playfully aimed a golden dart at the heart of the King, who, intrigued, requested her to unmask. Complying, after one glance she fled, dropping her handkerchief, which the King picked up and unable to follow, threw it after her. Having shot her arrow, Antoinette waited. Soon summoned to Versailles, she was established in the palace during the absence of her husband, whom she said would never forgive, nor take her back.

Utterly fascinated by her beauty, the King arranged an immediate separation and sent the enraged M. d'Etoiles to Provence. Established as "maîtresse-en-titre", she was created Marquise de Pompadour, and formally presented at Court, where she was received with kindness by the Queen and adored by the King, for whom she created a hundred diversions. France owes much to Madame Pompadour for her encouragement of deserving talent, and her generous patronage

(*Continued on page 110*)



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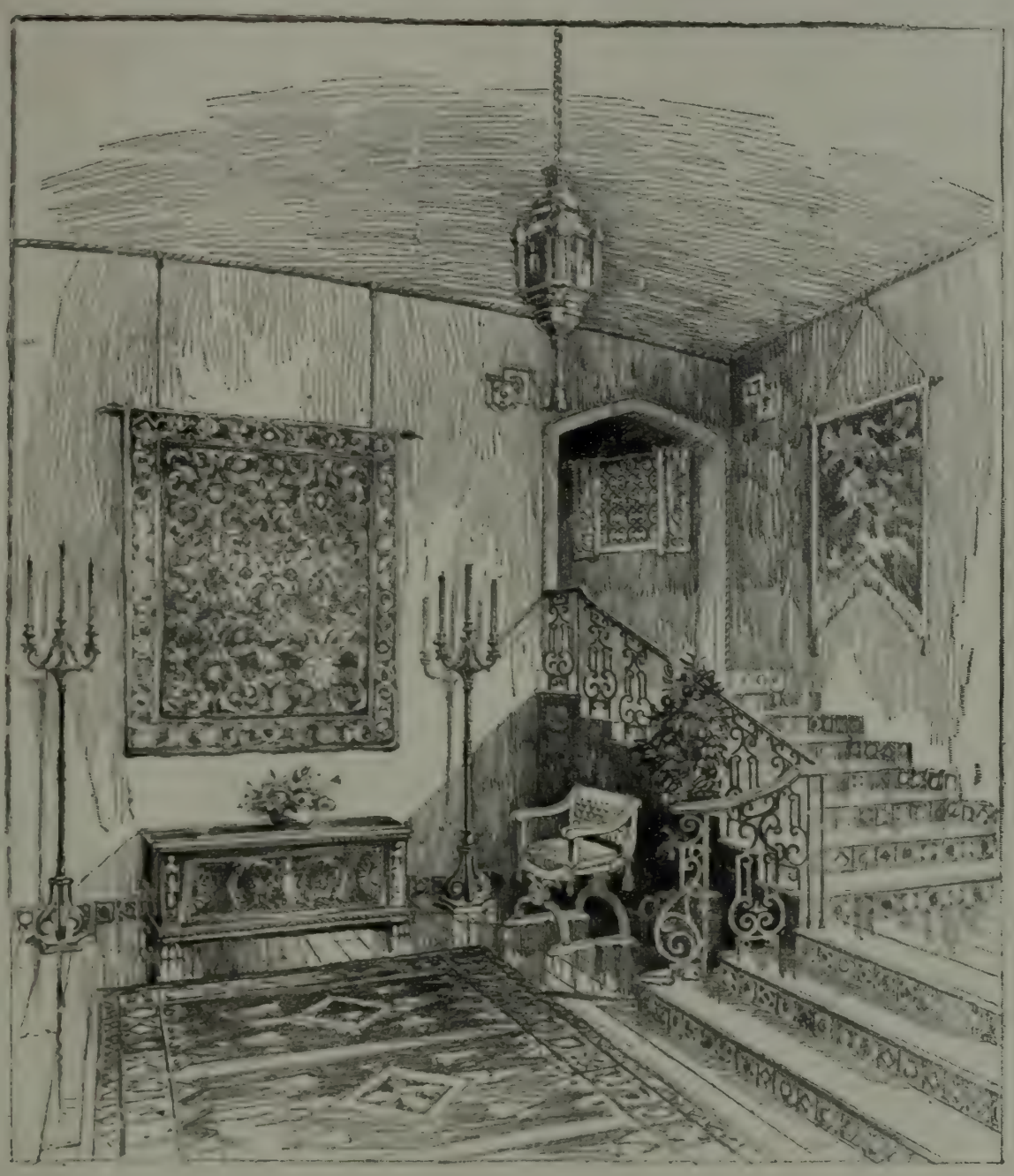
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Antiques As a Foundation of Taste

(*Continued from page 53*)

ever he again showed his foresight for although the greater delicacy of line is apparent in the backs, the understructure often is that of Chippendale. Thus we find small chairs with what is known as the "gridiron" backs but the legs and seats are typical of the solidity only found with the more simple types of Thomas Chippendale. With the continental European chairs made for children there is undoubtedly greater delicacy of line, those of France more often being of the Louis XVI style. Two particularly fine examples were recently imported from France, both of which have upholstered panel backs while the carving is equally fine as that found with the larger chairs of this period.

In addition to those produced in the larger centres throughout Europe are the equally attractive pieces which symbolize the quaint designs of the less sophisticated rural craftsman. Of such the examples found in Spain are probably the most abundant and at that same time they doubtless manifest a more advanced technique in the application of the painted panels so dear to the peasant. The furniture made for children in that country is often of walnut, although pine, painted and decorated with birds and floral designs was used in the outlying districts. As a rule the chairs made are of the "turned" type, that is in place of the backs and legs taking the same form as the English pieces, they are shaped on a lathe. Another noticeable characteristic with the Spanish pieces is the fact that the majority of the seats are made of rush.

With his small bedroom furniture however the Spanish rural woodworker excels. All that desire for brilliant colors delicately applied is apparent in the drawer fronts and on the panels of the little beds. In many of these rural pieces there are distinct traces of those Oriental traditions which Spain has retained from the time when she was under the domination of the Moors. This influence is perhaps more evident in those small walnut tables which date back to the seventeenth century in the Peninsular. With these we find exactly the same features as in the large tables with trestle and other supports, typical of Spain at the height of her grandeur. Those with the trestle ends are fitted with iron braces which when removed from the slots that hold them, allow the ends to be folded under, the whole table thus made flat.

Any and every one of the pieces we have so far described endow a growing child with that possessive pleasure which comes to all of us from the sense of an object being of continual personal service. Nor is it difficult to imagine the joy of the little "collector" when he or she has several pieces and can arrange and re-arrange them to suit the fancy of the moment. In fact sufficient pieces may be obtained to allow not only for the entire furnishing of a small bedroom, but also that a "living room" may be similarly equipped. Tables are admittedly scarce, for many which were formerly intended for the children's quarters are now being used for coffee stands and other purposes. With a little more intensive search however these are yet to be found and when discovered are in many instances exceedingly fine examples of the old woodworker's art.

This particularly applies to those delicate French walnut pieces with the fall leaves, in which the details of construction exhibit the importance with which this furniture was once regarded. Among other types of tables is that also of French origin, in which the circular top and the supporting legs are so made that it may be folded and placed in a cupboard if necessary. The same fine workmanship is found with the little mirrors which were placed on the chest of drawers. Most of these are fitted with a drawer in the base in the same manner as those of the days of Queen Anne, from which many of the smaller pieces were copied. With some of the little chests of drawers of this period the splendid brass plates and handles are found as with the larger pieces such as the slope front desks that have of recent years been so eagerly sought by collectors in America.

Mention of these desks would recall that these need not be restricted to the adult collector, smaller examples at one time made for the young people still being obtainable, an example of which in oak we recently saw in a New York shop. Although admiring this and picturing a child's delight at possessing such a piece our affection was rather directed to another cabinet desk that stood nearby. The latter was of mahogany and pieces of children's furniture in this wood are by no means plentiful. The panels are of what is known as "figured" wood, that is so cut as to afford the greatest decorative value. The top section has a fall front which when down serves as the writing surface while within is a series of small drawers and pigeon holes, the under part being a cupboard with two paneled doors. The heights of these two desks is about 36 inches in each case, the fall front being about 24 inches from the floor, which permits their use with one of the small chairs. If few examples of furniture previous to the eighteenth century were made for children, there are nevertheless many pieces that are adaptable. This is especially true in the case of the old oak coffers of which many of the very finest ones are only thirty inches long.



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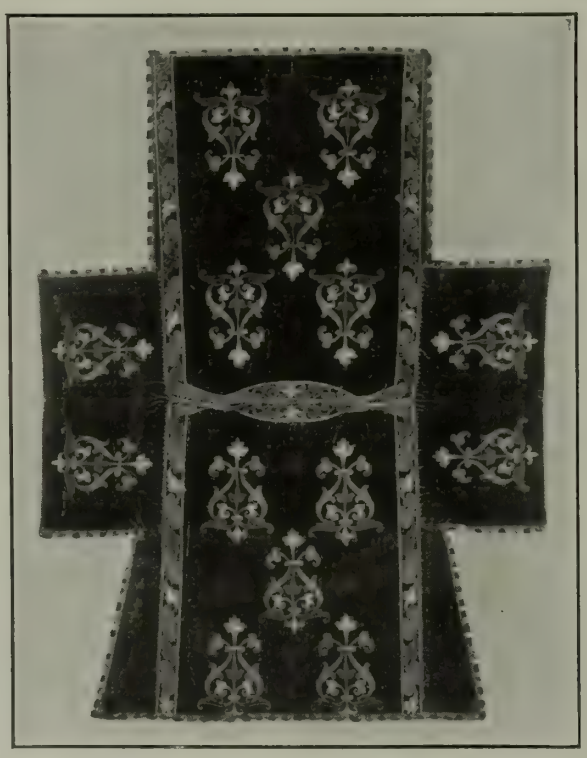
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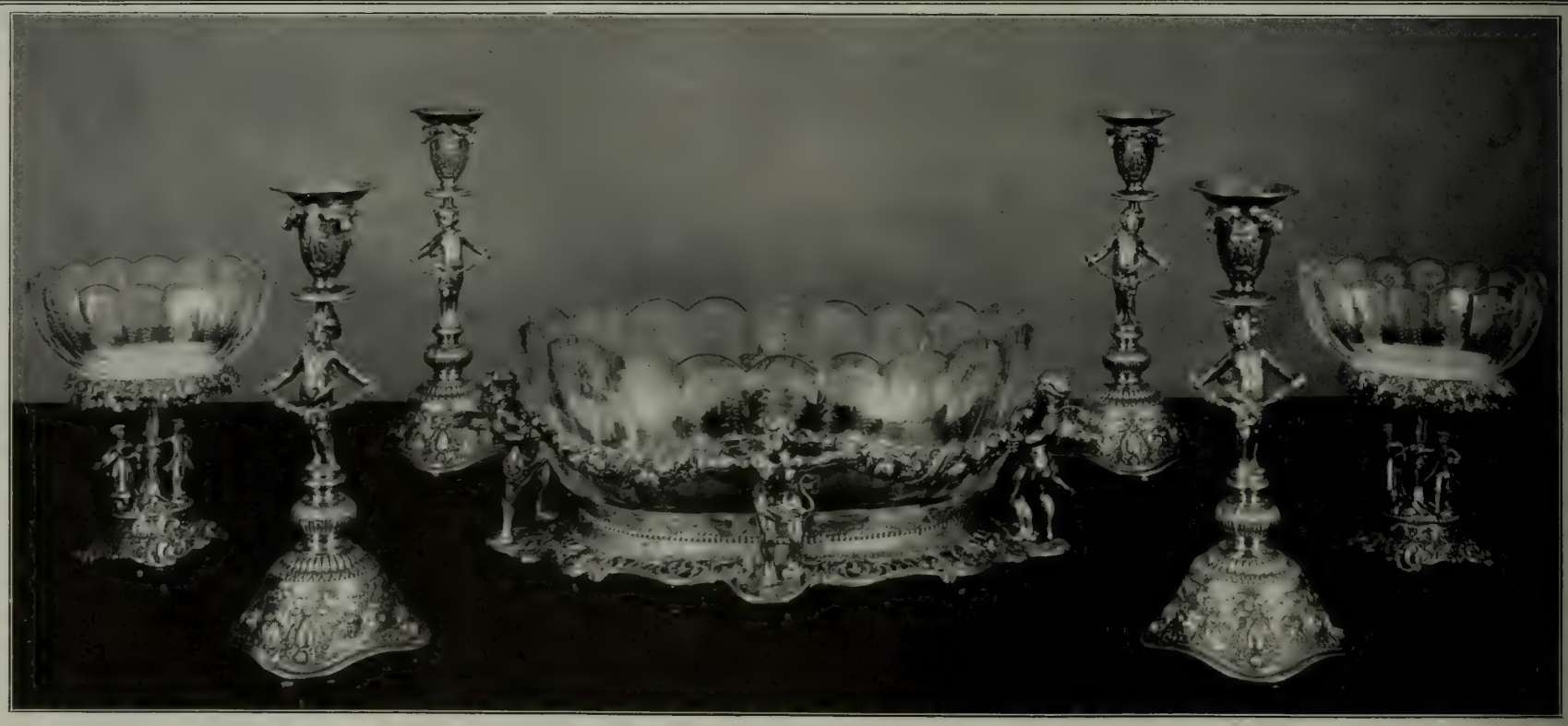
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Modern Decorative Art in Paris

(Continued from page 58)

that used to hang from the old-fashioned chandeliers and girandoles but slabs of decorated and undecorated opaque glass shaped in oblongs, squares, and used fanwise.

It goes without saying that there are innumerable interiors designed and carried out by the most eminent artists and architects. And in keeping with the general tone of the Salon the most successful are the most simple. The outstanding apostle of simplicity is surely the architect-decorator M. Djo Bourgeois. This artist, whose reputation grows with each startlingly original house or interior that he designs and carries out, breaks deliberately with the past. He is decidedly attuned to his age. He seems to place himself before the problems of modern decoration as an engineer before a problem to be resolved. And the talent with which he carries out his solutions imposes his findings. The studied nudity of his interiors have a serene quality that is not often to be found in contemporary decoration. Among the works shown by M. Bourgeois in the present Salon is a bedroom designed for a yacht. The furnishing is reduced to a minimum and the space or lack of it is most intelligently utilized. Nearby M. Bourgeois shows some furniture which he has designed in tubes of aluminum. I cannot say that they are altogether successful.

Many of the large department stores in Paris have special decorative arts sections where they employ artists of note to devise and work out new schemes. The Primevera people are followers of M. Bourgeois and the boudoir designed by Louis Sognot and the bedroom designed by Marcel Guillemard while both extremely simple are yet not at all lacking in beauty or comfort. Much the same can be said for the cheerful yet unadorned rooms designed by Etienne Kohlmann who heads the artists of the Louvre-Studium.

In the matter of accessories of decoration the tendency is also all for simplicity and stylization. The silver tea and table services, the screens, the pottery, the bronzes, all give evidence of their creators' desire to eliminate unnecessary ornamentation.

Among the outstanding exhibitors may be cited: Jean Dunand whose lacquered and silvered screens and decorative panels are things of exquisite craftsmanship and sober beauty. Daurat shows several silver and ebony tea services that would fit in any modern interior, and his silver cups are finely wrought and proportioned. The brothers Martel have an amusing and impertinent little bronze magpie and Gabriel Lacroix a panther hammered out of a single sheet of copper. There are loads of other decorative animals in many different materials from wood to porcelain all very attractive.

In the matter of hangings and carpets there were many notable things shown. The textiles and silks shown by Rodier and Bianchini-Ferier were all exceptional, and the carpets of artists like Elise Djo Bourgeois, Max Vibert, Renée Kinsbourg and Yvonne Fourgeoud added a note of color and beauty to many otherwise unadorned interiors.

About the same time as the Salon there opened at the Musée Galliera an Exhibition of the Art of Silk which continued on through the summer until September. A veritable feast for the eyes and the esthetic sense. Such lovely materials; such glorious colors; such enchanting designs. Ribbons, figured silks, brocades, printed velvets, damasks, satins. One thing especially took my fancy: a panel from the house of Ducharne, "L'Oiseau dans la Lumiere", which had a striking richness of color and an exceptional beauty of design. The tissues of the artist George Gimel were also very remarkable. His printed velvets "Les Barques" and "Les Fleurs" and his printed silks "Les Serpents" and "Les Poissons" had a merited success. The "Blackbottom" design of Jean Beaumont was original and amusing as was also the "Charleston" of Solange Party. But the exhibition as a whole is worth more than a passing notice.

I cannot close an article on Modern Decorative Arts in France without speaking of Raoul Dufy's latest contribution to that domain: "Les Jardins de Salons," drawing-room gardens. They were the talk of the town when they were shown lately at the Bernheim Jeune Gallery.

This Dufy is one of the most curious personalities in the Paris art world. He is one of the foremost living painters whose canvases are sought after by collectors of modern art. Yet he is not content to turn out paintings which have an assured market. His energy is such that he finds an outlet for it in the decorative arts. He illustrates books by woodcut and pencil. He designs printed silks which have a great vogue. He has done a series of cartoons for the tapestry coverings for the furnishings of a drawing-room which the Beauvais manufactory have wrought. Finally Dufy has turned his ever vivid artistic intelligence to ceramics. With the aid of a young Spanish ceramist, Llorens Artigas, he has endeavored to renew the decorative element of that ancient craft.

These miniature gardens which he has created and decorated, aided by Artigas the ceramist and Nicolas ma Rubio the architect, have added a new note to interior decoration. They are like scale models of larger enchanted gardens. They not only delight the eye but gratify the imagination.

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Broadway to Date

(*Continued from page 63*)

Minister, whose business it is to see that his attaché "donjuans" in boudoirs for government secrets, was good, while Violet Kemble Cooper as the latter's wife, who preserves the old French custom of a *liaison* with the attaché, was miscast, it seemed to me. The settings were conceived in the Spanish manner by Ouida Bergere, and were rather gorgeous. Oh! Ferdinand Gottschalk played the Minister of War with a whimsical touch that is all his own and that never was native to a Minister of War.

HIDDEN

Psycho-analysis is the modern revelation that tells us why we behave like inhuman beings. It is related closely to Einstein's theory of relativity. Freud expounds the same stupendous laws of paradox in the moral world that Einstein does in the physical world: Whatever exists lies; also, all things tend to wear masks of their opposites. Thus "Hidden," by William Hurlbut, the author of that other most fascinating psycho-analytical study, "The Bride of the Lamb", is to me the most interesting, novel and "up-to-date" play so far of the season. A study of Mr. Hurlbut in these two plays will reveal the coming of a new, serious and powerful American playwright.

There are five characters in "Hidden"—a husband and wife happily married; the wife's unmarried sister, Violet Cadence, who is the subject of Mr. Hurlbut's "study"; a woman friend of the married couple, and a maid. Violet is in love with her brother-in-law, but she doesn't know it. It is all worked out from *pianissimo* to *con furia,* inevitably, and producing a rising and culminating thrill in the audience. Beth Merrill as Violet, the subtle, morally guiltless (for there is no free will) girl gives a vital performance. She is a real actress of great emotional power. Philip Merivale as the husband seduced against his will was stiff and too formal. Mary Morris was passable as the wife. Keep your attention fixed on Mr. Hurlbut and Beth Merrill. The play was produced by David Belasco with what has come to be known as the "Belasco touch."

THE LETTER

The play is no longer the thing on Broadway, so far as I am concerned. It is the actor or the actress that I remember in nine cases out of ten. What I remember of "The Letter", by Somerset Maugham, is the exotic, intelligent, vitally human personality of Katharine Cornell. Miss Cornell has always bewitched me, impressed me and held me for a while in her parts. But, analytically and critically, I do not consider her a great actress. She rips her emotional scenes to tatters. The great moments in our lives are not screamed. A murder confession, such as we have in this play, would gain in power if it came forth numbly, profoundly, with the cold aura of fatality about it. Miss Cornell gives me the shreds and shadows of passion and emotion, and not the thing itself. In a word, her work lacks artistic sincerity. It is too popular ever to be great. The play itself would make a strong prologue and one-act melodrama. Strung out to three acts it is thin because the subject-matter is not sufficiently strong to sustain it. A woman kills a man. She tells her lawyer and her husband that he tried to criminally assault her. In the last act after she has been acquitted she confesses she killed him because she was jealous of a Chinese woman he was living with. This Chinese woman has sold an incriminating letter to the woman's lawyer for $10,000 which is suppressed at the trial and which proves that she lured her lover to her bungalow. The play goes up in the air. The husband, financially ruined and disillusioned, should naturally have committed suicide. But he goes off stage—probably to take a drink; the lawyer (played well by Allan Jeayes) looks at Katharine Cornell and Katharine Cornell looks vacantly at the audience, and we all go home. James Vincent as Ong Chi Seng, a Chinese lawyer's assistant who reads Nietzsche and Herbert Spencer, furnished the humor. "The Letter" is a long, long way from "Rain."

THE HOUSE OF WOMEN

In this play, a dramatization by Louis Bromfield of his novel, "The Green Bay Tree," Mere Man is only a footnote in the secret memoirs of three women. I said "The House of Women" was a play, but I had a feeling that I was reading a book of which each act was a chapter: I could feel myself turning the pages every time some one spoke—it was all so inky and paragraphy. There is Julia Shane, an elderly woman, who is cynical, having been batted around physically by a he-man of a husband, long dead. She has two daughters, one with a scarlet-lady complex and the other a Karl Marxy Catholic. Nothing happens much. Of course the evening was made genuine for us middle-aged aesthetes by Nance O'Neil and Elsie Ferguson. Miss O'Neil is one of the few finished actresses on our stage. A woman who takes her art seriously—which isn't good "box-office." Elsie Ferguson was pretty, charming and inviting; but she could not make me believe for a moment that she believed in her rôle. Miss Ferguson cannot do scarlet types. Helen Freeman did the prim, tight-lipped fanatic with remarkable sureness and conviction. The men portrayed my sex photographically by being perfect dumbbells which is appropriate, perhaps, in any house of women.

(*Continued on page 106*)



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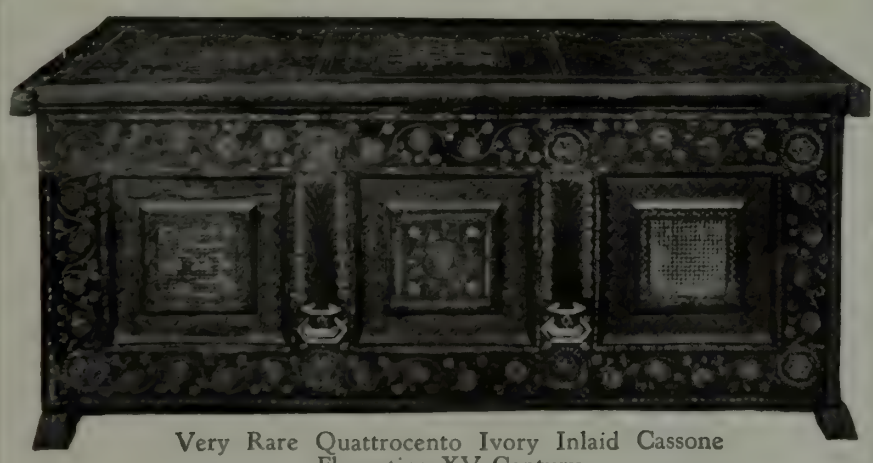
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(Continued from page 78)



In the dining room of the Wardell residence at Detroit the refined plaster ornamentation of the ceiling is made permanent and is protected from cracks by its base of metal lath. Courtesy of Associated Metal Lath Manufacturers

One peculiarity of the case is that no one—not even its friends in the lumber industry—responds in behalf of the defendant. The Court of Technical Opinion awards damages to the plaintiff. The latter is unable to collect. Whereupon the court advises the plaintiff to seek redress from some other source. And one of the sources to which the building public turns—with satisfaction—is Metal Lath.

To define generally, metal lath is a fabric of steel strands either woven and welded together, or made by stamping slits in sheet metal and then stretching the sheet, or by some similar method. The fabric is nailed, stapled or clipped to the supports of a wall. Plaster is troweled over it, being pressed through the diamond, square or other-shaped interstices between the strands so that the metal fabric is almost completely surrounded by—imbedded in—the plastic finishing material. Additional coats are plastered over this base, making a homogeneous mineral slab reinforced by metal.



The walls of this living room are insured against cracking by the plastering on metal lath. Courtesy of Associated Metal Lath Manufacturers

From this elementary description, the several advantages of metal laths should be obvious. The Underwriters' Laboratories have awarded to metal lath properly covered with gypsum plaster a one-hour fire-rating.

Even where wood lath is employed generally, fire-safety demands that metal lath should be used in these five parts of a structure: 1, on all bearing partitions, and over studs in exterior walls, and to form baskets between studs that will hold incombustible material and act as firestops; 2, on ceilings under inhabited floors, especially over heating plants and coal bins; 3, at chimney breasts, around flues and back of kitchen ranges; 4, in stairwells and under stairs; 5, as a base and reinforcement for exterior stucco.

Tests of utmost importance were conducted by the U. S. Bureau of Standards to determine the degree of adhesion of gypsum plaster to various backings. The engineers found the adhesion so strong as to result in a factor of safety of 38 in case of sheet metal lath, 55 with sheet metal on bituminous composition, 58 with woven wire lath, and 103 with expanded steel. Inasmuch as a safety-factor of 5 is considered safe, the efficiency of metal lath in this respect is beyond dispute.

Good metal lath is a reinforcement as well as a base for the plaster. It is made so as to resist vertical, horizontal and diagonal stresses. Strains that result from settlement of the building, for instance, which in ordinary construc-

(Continued on page 122)



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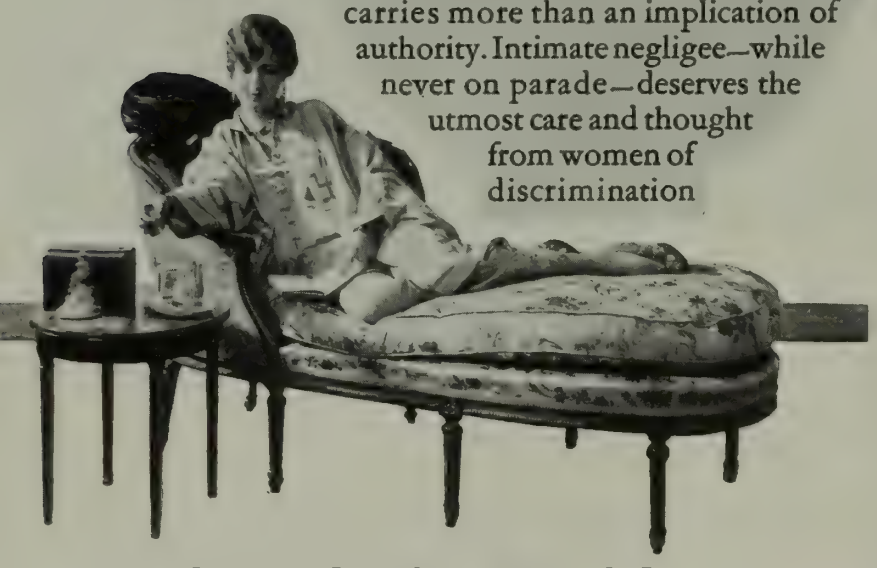
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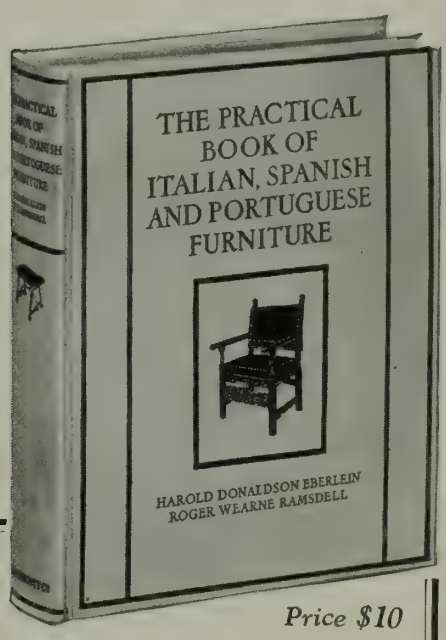
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Broadway to Date

(*Continued from page 102*)

THE SPRING-BOARD

In this play by Alice Duer Miller, Victor Hazen, whose mother used to bring him milk and toast while Vic lolled in bed many years after he achieved trousers, got married to an artist girl and started to use his home as a springboard for amourous adventures and other cognate matters. The wife, done excellently, and even brilliantly at times, by Madge Kennedy, finally asserts her artistic soul and gets a divorce. The dialogue is brilliant at times, and the play would have been a "sell-out," I felt, if Sidney Blackmer had played Victor in another key. He keeps to a monotone that is annoying, while his movements suggest rheumatism. Madge Kennedy carries the play which, as a whole, has an air of good-humored veracity.

THE SHANNONS OF BROADWAY

There is nonsense and there is hokum. Nonsense may have a good deal of sense; it may be the highest form of satire. But hokum has no sense. It is trick-work. And yet hokum has laws of its own. Barnum and Billy Sunday understood these laws in their spheres. James Gleason understands the laws of hokum in his sphere, which is the stage. He understands the immense comic power in a continuous surprise of speech, muscular contortions and slang at a dramatic moment in a play. "The Shannons of Broadway" is Gleason from beginning to end. The first act, in an old hotel Down East wherein he and his wife, both ham vaudevillians from Broadway, are stranded is splendid. I set myself for Real Comedy. In the next two acts all goes to pieces. Gleason, who is the author of the play as well as its chief character, jazzes it (literally jazzes, for he has a jazz-band on the stage) to death. Still, I laughed at his antics and the broad, spontaneous comedy work of Lucile Webster as his wife. It's a pity it all went to hokum. But its good for a season's run.

DRACULA

If you recall—in "Peter Pan"—Maude Adams used to run to the footlights at a vital moment in the proceedings and ask the audience "Do you believe in fairies?" and we all used to rise *en masse* and shout, "We do! We do!" I was hoping that some one (preferably Count Dracula himself) would have done the same in "Dracula," and yelled over the footlights at us, "Do you believe in vampires?" I for one would have yowled back, "You bet!" Everything possible was done to make us scream, but it must be recorded that these gruesome shenanigans only produced gurgles, titters and guffaws.

INTERFERENCE

Gilbert Miller finally brought to the Empire the Pertwee and Dearden drama, "Interference", from England, and it held me for two hours and more in breathless suspense. There wasn't a cough in the house during the evening. A famous English physician; his wife, who has a "past" unknown to him; the appearance of the "past" in the shape of her former husband whom she thought dead in the War for Democracy; incriminating letters in the possession of another woman; her murder at the hands of the shell-shocked "past", and the suspicion that falls on the great doctor who went to her rooms to demand the letters, he having been informed of his wife's past by the drunken, shell-shocked ex-husband, who once upon a time in Australia, had been her lover. Every one in the cast is fine. Arthur Wontner as Sir John Marlay, the famous discoverer of a serum, is a rare treat—subtle, dignified, cold and still human. A. E. Matthews as the cynical skeleton in the lady's closet played with tragic humor a difficult rôle. Kathleen MacDonald as Deborah Kane, the woman in the case, was beautiful and vital. Not forgetting Arthur Lewis as Childers, the butler; Elsie Landford as the wife of the doctor and Horace Sinclair as a whimsical English surgeon.

THE IVORY DOOR

A. A. Milne, who has been playing understudy to James Barrie for so many years, comes nearer to doing a genuine Barrie in "The Ivory Door" than in any play he has heretofore written. In this fantastic allegory, which may be called a comedy of death, a comedy of beliefs or a comedy of appearances (with apologies to Mr. Cabell), Mr. Milne, with the aid of Charles Hopkins and an almost perfect cast, has done something that is both, paradoxically, thin and profound. The dialogue might sparkle more, but I demand too much of the fragile talent of Mr. Milne, who gave me, moreover, a delightful evening. Linda Watkins as Princess Lilia was a gorgeous and beautiful evocation of a legendary woman—a living Abbey. Sentimental Henry Hull did not define all the possibilities in the character of the Prince. Helen Chandler was a bright vision as Thora, a maid. Donald Meek, Louise Closser Hale, Ernest Lawford and Edward Nannery all acted in the Milne spirit.

WALTER HAMPDEN

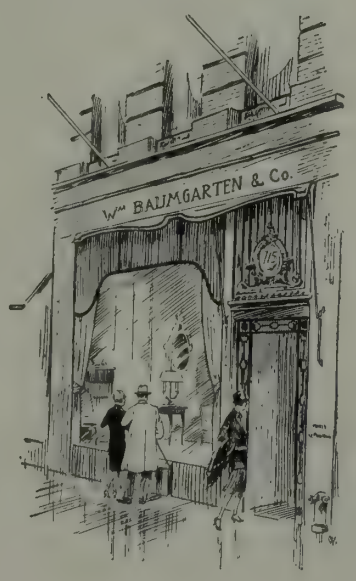
I have never seen Hampden's "Hamlet," but I have seen him as Cyrano de Bergerac, Caponsacchi and finally as Doctor Stockmann in his present production of Ibsen's "An Enemy of the People." He is a great actor if great acting is the art of realizing a character so perfectly that you cannot imagine the actor in any other part. His naïvete, his reading of the lines (with what nuance, variation of tone and with what character-revealing depths) and his shuffling, stoop-shouldered walk make of his Doctor Stockmann a new vision of

(*Continued on page 108*)



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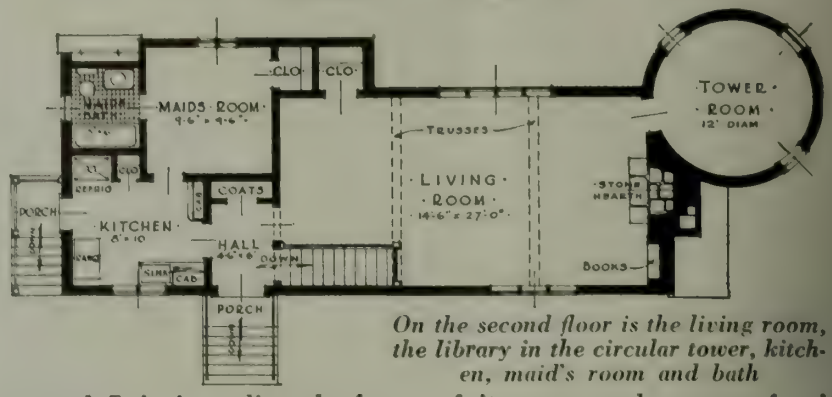
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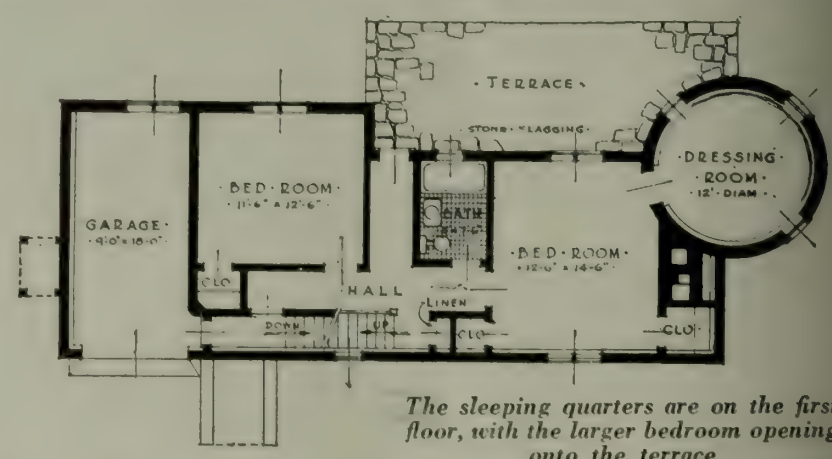
(*Continued from page 57*)



On the second floor is the living room, the library in the circular tower, kitchen, maid's room and bath

misnamed. It is, in reality, the furniture used by the country gentlemen of France who knew that the furniture used in the town houses of Paris and the great seats of the nobles was not suitable to their homes or mode of living—trust the unerring good taste of the French not to go astray. So that this furniture retains much of the grace and beauty of line of the finest Louis XIVth, XVth and XVIth furniture, with an added solidity and practicality which gives it a charm of its own, and ensures for it a welcome into just such an American home as the one here described.

Throughout the house, too, will be used the hangings and coverings characteristic of Provençal houses—here, again, the country gentry knew that the silks and satins and damasks of a Paris house were not suitable to the life of the country. So they used instead sturdier stuffs, in patterns and colors and designs as beautiful as any silk.



The sleeping quarters are on the first floor, with the larger bedroom opening onto the terrace

Broadway To Date

(*Continued from page 106*)

Ibsen. His support was good, with special mention accorded to Cecil Yapp's eccentric portrayal of a printer. Walter Hampden has brought Ibsen down to earth—*banzai!*

"THE GOOD HOPE"

Miss Eva Le Gallienne, one of the most unusual and enterprising women on the American stage, has made of her Civic Repertory Theatre venture an unquestioned success.

The Civic Repertory opened the season with Hermann Heijermans' realistic-naturalistic play of the sea, "The Good Hope", written when the century was new, when literature and the drama were often baldly photographic, and when many were imitating Ibsen. Heijermans, who has been called "the Dutch Ibsen", has taken an idea from the great Norwegian's "The Pillars of Society" and treated it in his own manner. Thus, if you are a realist, "The Good Hope" is a strong drama. Heijermans tells the story of two boys who were lost in a "floating coffin", sent to sea by a rich ship-owner who knew the boat was rotten. He is a "pillar of society" and nothing happens to him when the boat goes down with the crew. The women of the village naturally go into a panic of terror. There were several vital dramatic moments in the play. Miss Le Gallienne shows her love of the drama as drama by generously subordinating herself to the *ensemble*. In her rôle as the sweetheart of the lost hero she holds herself down to a stark, realistic portrayal—which is a remarkable phase of the versatile talent of this actress. In one burst in the last act she burned with a steady white flame. She was supported by good acting throughout by Alma Kruger as a sea mother who has lost her whole family to "the Ol' Dayvil Sea" and to Donald Cameron's vigorous portrayal of one of her sons.

The Civic Repertory Theatre announces that for the first time, Eva Le Gallienne has entrusted the direction of one of the productions to someone other than herself. Egon Brecher, one of the leading members of the Civic Repertory Company, has been chosen to direct the new fantastic comedy from the Danish "2 x 2=5", by Gustave Reid.

The play has been translated and adapted by Ernest Boyd. It will be produced toward the end of November.



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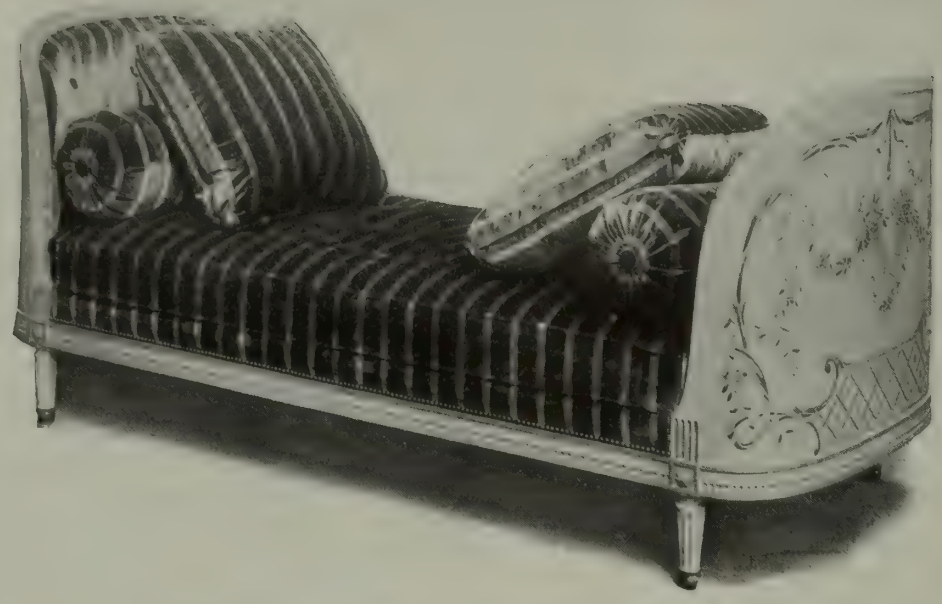
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Famous Beauties and Favorites of Kings

(*Continued from page 90*)

of the fine arts, notably the manufacture of porcelain. To her passion for designing, building, decorating and landscape gardening, her Chateau at Crécy, the bijou La Celle, the Hermitage in the Park at Versailles and the Chateau de Belle Vue owe their existence.

Of all Royal favorites, none had a more meteoric rise or tragic fall than Jeanne Du Barry, who was fated to dance light-heartedly through the palaces of a King to a guillotine. The daughter of a seamstress and a father unknown—few women born to such witchery and beauty were cradled less auspiciously—for five and twenty years later, she playfully pulled the nose of France's Fifteenth Louis, and queened it in splendor.

Placed in a convent at six, for nine long years she rebelled against its rules and punishments, to emerge from her hideous "habit" a full blown rose. As lady's maid a failure, as a milliner's apprentice, her bewitchingly lovely face, golden curls, violet blue eyes and curling lashes won instant recognition, especially from Jean Du Barry, an accomplished scoundrel, but a gay and perfect host. Over his card tables as "money spinner," in the society of the most distinguished roués of the day, Jeanne soon learned ease and outward dignity of manner. Then one day the King caught sight of her and enraptured by her beauty, her fairy tale began.

Count Du Barry was approached, and Jeanne complacent, her training for the rôle began. Her natural gifts of unblushing effrontery, captivating impudence and spontaneity, apt to enchant a blasé king were left alone, and when this lovely incarnation of youth, mirth and frivolity, exquisite "Jeanne Vaubarnier," arrived, his Majesty was captivated. According to Court etiquette a marriage was arranged, Du Barry's brother meeting Jeanne at the altar and leaving her at the church door. Then began her reign of gaiety and extravagance. Imitating Pompadour, she patronized the fine arts, filling her country house, Luciennes, with exquisite porcelains, silver, a gold dinner service with jasper handles being one fancy. Every caprice was granted for six years. Then came Louis Fifteenth's death and her banishment to a convent. Finally she was permitted to return to her beloved Luciennes for the rest of her life, where extravagant as ever, generous to a fault, she lived until the Revolution overtook her and the lovely head fell by the guillotine in the sad Place de la Concorde.

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Under Cover

By BENJAMIN DeCASSERES

THE JAN KLEYKAMP COLLECTION OF CHINESE AND JAPANESE PAINTINGS. *(The Jan Kleykamp Galleries.)*

The Orient is the grotesque eye of the world. Chinese and Japanese paintings and prints reveal to us a culture in another dimension. The "modern" Western note in art stems from the East. This is a large beautiful book of twenty-two plates with a full catalogue concerning the artists and the paintings. They constitute the finest specimens from the famous collections of Petrucci, Baron von der Heydt and Golubbew. A feast for the eye and the brain, they must be seen and mused over to be appreciated.

MASTERPIECES OF GREEK DRAWING AND PAINTING. *By Ernest Pfuhl. Translated from the German by J. D. Beazley. (The Macmillan Company.)*

If the Orient is the grotesque eye of the world, Greece was the mathematical eye of the world. This volume, gorgeously printed and illustrated, consists of a concise and vivid outline of the development of Greek drawing and painting and a fascinating commentary on the 160 plates. It begins with the early geometric vases of Greece and ends with the Hellenistically inspired wall-paintings of imperial Rome. An encyclopædia of Greek pictorial art—the best I know of.

THE REMBRANDT DRAWINGS AND ETCHINGS. *By John C. Van Dyke. (Charles Scribner's Sons.)*

To say Rembrandt is this and that is to insult the cultured intelligence of the world. Rembrandt *is*, like Shakespeare and Beethoven—and that's all we need to know. A solid, large book with "critical reassignments" to pupils and followers of the Dutch master. It is hard to reproduce the Rembrandt etchings and drawings, and Mr. Van Dyke advises, wherever possible, a view of the originals. This book is, however, a good book for Rembrandt beginners.

THE TREATMENT OF INTERIORS. *By Eugene Clute. (The Pencil Points Press.)*

What is home without an interior? The only person this book would not interest is a person who lives in a tree. It consists of illustrations with explanatory text, with attention centered upon vital and practical things rather than upon dates, names and other matters also of interest to collectors. Merely to handle the book gave me a thrill of delight. My imagination roved through these pictured rooms and I wanted to live in all of them. You can certainly find the right interior in this book.

(Continued on page 112)



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Creating a Home as the Decorator Sees It

(Continued from page 67)



The Chippendale side-table in the foreground of this photograph is a copy of an original in the Metropolitan Museum and is a remarkable reproduction

ception of stylistic purity, are inclined to deprecate the introduction of furnishings and accessories like these, and to regard them as intrusions upon the scheme. And so they might be unless they are handled sympathetically and unless the designer's mind is flexible enough to appreciate the personality of the interior which should be the end-object of his endeavors.

But if he has this sympathy and appreciative flexibility, objects that the owner loves because of personal associations may be brought into the plan most attractively and not at all objectionably. It was in this spirit that the old walnut secretary was rebuilt. The most craftsmanlike care was exercised in the work. The character of the piece was not destroyed. Its authentic antiquity was not disguised. So its revision resulted in perfect suitability and its placement in the entrance contributes not a little to the personal feeling that was sought.

Under Cover

(Continued from page 111)

ANCIENT FURNITURE: GREEK ETRUSCAN AND ROMAN. *By Gisela Richter. Appendix by Albert W. Barker. (The Clarendon Press, Oxford.)*

A *de luxe* book that deals with the furniture of the ancients, decorative and otherwise, packed with illustrations. The Greeks had very little furniture—they "travelled light"—but they took a great delight in quality and beauty. This book shows, too, how these ancients decorated their houses. This is another one of those books that must be seen and not heard. An hour spent on the illustrations cleansed me of "modernity."

THE WORK OF DWIGHT JAMES BAUM, ARCHITECT. WITH A FOREWORD BY HARVEY WILEY CORBETT. *(William Helburn Company.)*

Another large and sumptuous book. The introduction by Mr. Matlack Price tell us that "it has been Mr. Baum's idea to design appropriately to the individual, to the locality and to the stylistic manner in which the house was to be rendered. His adaptation, versatile in type, made no compromise with good architecture, good taste or good practical sense." Unfailing sincerity is Mr. Baum's note. There are 191 plates showing the houses Mr. Baum has designed. There are all types—Colonial, Georgian, Italian, English and miscellaneous.

BOXWOOD GARDENS, OLD AND NEW. *By Albert Addison Lewis. (The William Byrd Press.)*

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(Continued on page 128)

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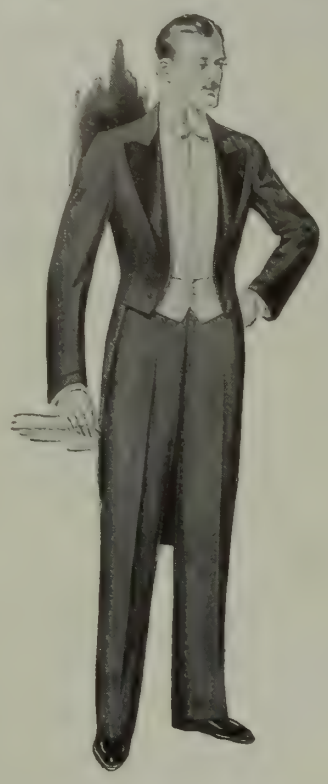
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of ARTS & DECORATION, *published monthly at New York, N. Y., for Oct. 1, 1927.*

County of N. Y. } ss
State of N. Y. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Arts & Decoration Publishing Co., Inc., 45 West 45th Street, New York City. *Editor*—Mary Fanton Roberts, 45 West 45th Street, New York City. *Managing Editor*—Eltinge F. Warner, 45 West 45th Street, New York City. *Business Manager*—A. W. Sutton, 45 West 45th Street, New York City.

2. That the owner is:

Arts & Decoration Publishing Co., Inc., 45 West 45th Street, New York City. Eltinge F. Warner, 45 West 45th Street, New York City. J. A. Judd, 45 West 45th Street, New York City. Geo. Seaman, 200 Fifth Avenue, New York City. A. W. Sutton, 45 West 45th Street, New York City. A. S. Wilson, 45 West 45th Street, New York City. J. Williams Macy, Wrigley Bldg., Chicago, Ill. Fred Klaner, Jr., Wrigley Bldg., Chicago, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs, next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

E. F. WARNER, *Managing Editor.*

Sworn to and subscribed before me this 28th day of September, 1927.

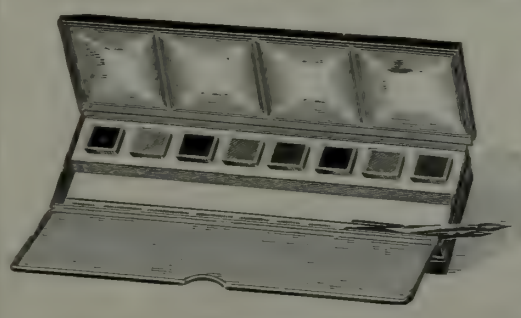
A. W. SUTTON, Notary Public
(My commission expires March 30, 1928)



THIS view of the President's office, of the Phoenix Assurance Co., New York City, that it was our privilege to execute for Starrett and Van Vleck, Architects, is an example of the result that comes from a training in Architecture, a lifetime of experience in working with Architects and a factory of our own in which to execute our designs and ideas.

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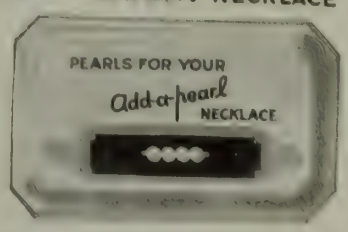


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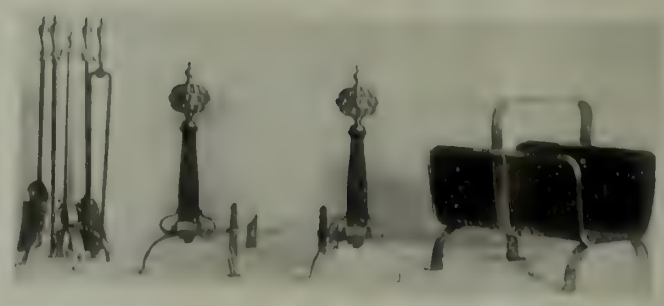
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Buy additional pearls for your Add-a-pearl necklace on this card. It guarantees perfection

THE ADD-A-PEARL COMPANY
108 North State Street - Chicago

A New Idea in Xmas Giving

(*Continued from page 69*)



Fireplace set in iron and brass, XVIth century finish with antique gold trim. William H. Jackson Co.

Early American interior there are the brass andirons and tools with Cape Cod lighters, old English toasting forks and bellows and for the Spanish and Italian setting, equally appropriate ones in antiqued finish iron and dull brass or in hand wrought iron in which the possibilities have even a broader scope. Spark screens likewise have their place as an important adjunct of the equipment and are now especially designed to comply with the trend of the general fireplace treatment. The long, low fireplace bench also contributes its usefulness here, as a means of sitting close to the fire without actually being on the floor. These are usually of maple or pine or may be covered in needlepoint. Candlesticks, which have always been a popular gift selection, have lost none of their appeal. Their decorative effect as well as the becomingness of candlelight have established them too firmly as a permanent feature to admit of elimination, no matter how well a room is provided with artificial lighting. In silver, almost exclusively associated with the dining room, the fine old Georgian candlesticks that have been brought over to our silver shops from England cannot fail to add distinction and dignity to the appointments of a table.



Gold plated bronze boudoir clock, Swiss movement. Diameter, 5½". Baguès, Inc.

For a less formal dining room the lovely new shapes in colored glass that may be had, tall or low, as preferred, and are usually combined with a center flower bowl and compôtes to match, are most decorative. In these Bristol blue, ruby, sea green, opal yellow, hyacinth blue, mauve and amber, sometimes ribbed in black, are among the colorings to be found in the higher grade glass and with them the accompanying finger bowls and complete service of glasses. Associated with these is fine china, represented by the famous makes of England and France and now by American manufacture. Here, again, one can rarely have too much, certainly not of that which is really beautiful and so necessary to complete the effect of a well appointed table.



Spanish XVIIIth century wall shelf, polychrome decoration. Spanish Antique Shop



Italian pottery 15" vase. Green and rose decoration on cream ground. Carbone

The Italian pottery candlesticks add here to their old forms in delightful glazed surfaces of yellow, turquoise, green and deep blue that are not necessarily to be confined to dining table use with flower compôtes, but have a decided decorative value throughout the other rooms of a house. For this same use there are also the old Italian



Queen Anne walnut bench, 15" x 19" x 18" with applique English needlework. Wm. Baumgarten & Co.



Capo di Monte 9 piece table decoration. Colorings mulberry and gold. B. Altman & Co.

ecclesiastical candlesticks and sprays that show the skill of the i. . worker in the most delicate

(*Continued on page 118*)



Nest of walnut tables, burl top, William and Mary period. Largest table 14" x 20" x 25". Nahon Co.



For your Consideration

WITH unique artistry and rare originality Almco has prepared a display including a lovely collection of exquisite lamps, authentic antiques and objets d'art from the far corners of the world as well as the newer things in home decoration. ¶ This is an achievement which marks many years of Almco tradition and leadership. ¶ Offered for the consideration of those who appreciate the unusual.

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The Lounge at the Drake Hotel

W. P. Nelson Company *Announces* Removal to the Drake Hotel

THE continuous and rapid growth of the W. P. Nelson Company in the Middle West has again necessitated enlargement of our quarters and facilities.

Arrangements have just been concluded to remove our showrooms from the present locality occupied by us for the past twenty-five years, to the Drake Hotel.

On March 1, 1928, we shall occupy the attractive and spacious room known as The Lounge embracing half the Michigan Boulevard frontage on the second floor.

In addition to our Drake Hotel showroom we shall have a studio, office and workrooms at 114 West Illinois Street, where completely decorated and furnished rooms in various period styles will be on view.

It is our earnest conviction that the service offered clients by this Company in its new quarters will be unexcelled in America today.

In the meantime, we invite, as always, correspondence and opportunity for personal interviews. Schemes and estimates furnished upon request.

W. P. Nelson Company

N. J. NELSON
PRESIDENT

Chicago Philadelphia New York Cleveland

Established 1856

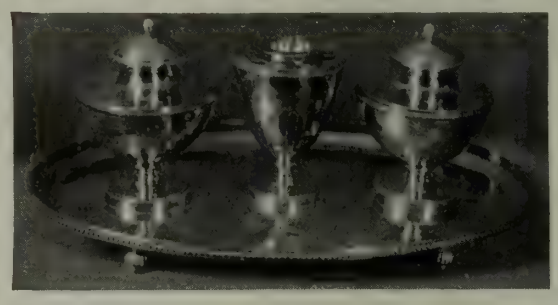
A New Idea in Xmas Giving

(*Continued from page 116*)



Original Georgian brass fireplace set with fender. Ginsburg & Levy

detail of entwining flower designs with foliage. Some are mounted on wooden urn shaped bases, silvered or gilded to enhance the realistic effect of a growing plant. Other types include the many Colonial brass candlesticks which came as an inheritance from our early American ancestors. Those with the tray and snuffer are likewise to be found in old English silver



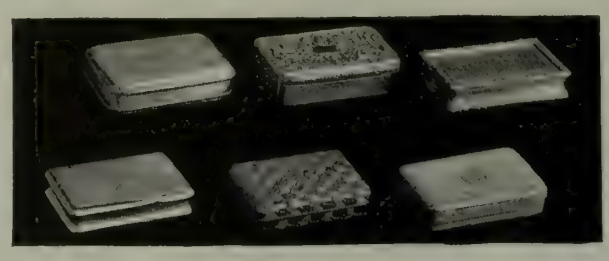
Georgian silver inkstand, 8½" x 12½", made by Wakelin & Taylor, 1779. James Robinson

as this was the accepted type of bedroom candlestick. Crystal girandoles of old Waterford glass are other rare importations.

Lamps are so indispensable to comfort and so intimate a feature in a furnishing scheme that one should not be concerned about their ready acceptance. In these there are the plain or ornamented pottery bases to be had with parchment shades—some repeating in



Walnut bookstand with sliding tray, Queen Anne period. The Hayden Co.



George III silver snuff boxes, sizes 3" to 5". Desirable for stamps or cigarettes. Stair & Andrew

their decoration the motif of the base; others of carved jade, rose quartz or old Chinese porcelains with drops and finials of amber, amethyst, turquoise matrix and other semi-precious stones that are most exquisite in their workmanship. For standard floor lamps there are those of wrought iron or bronze and in a modernistic table lamp, a silver inlaid metal base, most effective with a pleated silk shade of soft green. In general, warm or yellowish tones for shades are more genial and more in keeping with the idea of light than are cool colors.

Old Spanish and Italian vestments and fabrics, which because they are original documents either woven or embroidered with the inspiration of art and love of the church for which they were originally made as gifts cannot fail to please as



Silver XVIIIth century Italian table lamps, repoussé shields. P. W. French & Co. Inc.

gifts now in creating a distinct atmosphere that nothing else can give nearly so effectively. Beautiful in the mellow colorings of their vegetable dyes, a lost art, they never fade and with their gold and silver embroidery make the most lovely cushion tops, piano covers, long table runners, such as the old ruby velvet banner, illustrated, as well as wall hangings. The lovely brocades and silks of court treasures, which likewise



Engraved crystal bowl 7½" x 10", mounted in gilded silver, Watteau motifs. Wyler

have come down from the XVIIth and XVIIIth centuries, although but fragmentary also lend themselves to many uses.

Beautiful linens, hand woven and embroidered, are another acceptable item. Hand made lace, either combined with line in table covers and doilie sets comprise other effective table appointments that are sure to delight a woman who is always desirous of adding to her treasured supply. As a final word in the matter of

(*Ct.on120*)



Octagonal coffee table, William and Mary period, with swirl walnut top. Height 23". Somma Shops



A Formal Composition by Watson & Boaler

An old Directoire mantel with related furnishings from our latest French purchases

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Antique and modern furniture ✦ Interiors

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A New Idea in Xmas Giving

(*Continued from page 118*)



Louis XVI gilt frame mirror, reproduction. 31½" x 57". Brunovan, Inc.

Christmas purchases let me advise that safety lies in restraint. The lesson we have learned of sacrificing heirlooms, mistaken purchases and misfit gifts for the sake of the unity of the whole scheme of a room, should make us doubly careful in our selections. In choosing a clock, for example, a clearly marked dial and a supporting case of pleasing contour and form are the essential considerations. The general design must vary according to whether the clock is to stand on the mantel or floor or be affixed to the wall. For the wall, the colorful banjoclocks which are now made to blend with any color theme lend an interesting touch.



Gothic oak cabinet in antique finish. Suitable as radio cabinet. A. H. Notman & Co., Inc.

Vases being primarily selected to hold flowers should anticipate their use though they may be so distinguished in color and form as to be by themselves a decorative note in a room. The waste basket, although serving an humble though important use, should also be selected with care and be unobtrusive. Sofa cushions, on the other hand, may assume a greater responsibility in reflecting just the tone that is predominant in the room, and must, as well, show careful execution and exquisite detail. Photograph frames, as well, should be given careful thought to be within the dictates of good taste. A charming frame, for a somewhat formal room, is of carved walnut or of polychrome with inlays of antique velvet.

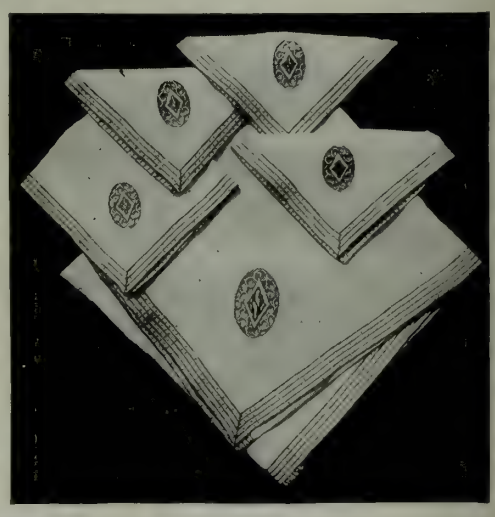


Book of Psalms (1643) with Stuart embroidery covers. 1¾" x 3". Frank Partridge



Louis XV bergère in cut velvet, walnut frame. Bristol Co.

For the smoker, the new lacquer cedar lined cigarette boxes in Chinese red or green, resembling enamel yet guaranteed not to chip, are exceedingly smart. Among other novelties there are silver ice tongs, the exact size to hold ice cubes; the police dog decanter and bridge sets in leather cases with the cards in the form of tiles to be fitted into metal racks, as in Mah Jong, that are especially desirable for steamer use or wherever bridge is played out of doors, when the wind blows. Any one of these smaller gifts would be an excellent selection for the friend or acquaintance to whom one wishes to send a really charming, though not too elaborate, remembrance.



Ivory handkerchief linen tea set with green or orange border and cut work monogram. Mosse



Modernistic silver inlaid 32" metal lamp with 22" green taffeta shade. Beaux Arts Shade Co.



Decorated wall cabinet to hold complete telephone equipment, 12" x 28". F. J. Newcomb Mfg. Co.

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Gothic Cheval Screen Fifteenth Century

OUR Antique Reproductions are unexcelled in their convincing semblance of antiquity, and fidelity to the originals. They are characterized by the use of genuinely old woods, hand-carving, and the technique of construction instituted by the early master-craftsmen.

A discerning use of such pieces adds immeasurably to the individuality of an interior. These may be specially fashioned to fit a specific place or decorative scheme.

Drawings and estimates submitted upon request. Purchases may be arranged through your dealer or decorator.

KELLY INTERIOR CRAFTS COMPANY
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"Going to Halloa" OLD BERKLEY

CHRISTMAS GIFTS FOR THE SPORTSMAN

ONE of the four wall plaques by Lionel Edwards, A. R. C. A., the well known and popular artist of sporting subjects. Lionel Edwards is responsible for the famous "Copeland Spode" Hunting Services, done from his originals in water color. These include services for breakfast, luncheon, tea, dinner and dessert. They depict in delightful fashion typical episodes in a day's hunt. Correct in every detail of color and equipment, illustrative of the most famous hunts in England, they have a real meaning and definite appeal for those actively interested in this classic sport.

This remarkable service, the artist-potter's greatest achievement of modern times, is sold in Chicago and vicinity by C. D. Peacock exclusively.

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Among other things our third floor is a veritable Canine Playground. One finds ivory scottish terriers seated comfortably on marble ash trays, bronze bull dogs, setters and airedales standing rampant or sniffing from marble bowls and police dogs and baby terriers on guard as book ends. Royal Doulton dogs of Rouge Flambe, greyhounds, wolfhounds, police and bull dogs sit in colorful superiority and gaze at the Chinese conventionalized dogs of carnelian and rose quartz futilely pressing their noses against glass doors. And for those who dread the mad hysteria of the usual Christmas buying, a visit to Peacock's will prove a revelation of harmonious and effectual service, supplying a ready answer to every gift problem.

Our "Book of Gifts", a valuable aid to Christmas Shopping, will be sent you upon request

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THE insistent demand for fine crystal chandeliers and brackets especially suitable for the early English and American periods has inspired us to produce an assortment of patterns, reproductions of authentic old pieces, proportioned to modern requirements.

Each piece is exquisitely executed with hand bent arms, glistening strings of garlands, scintillating pendents and body parts. Each individual part is cut and polished.

These beautiful chandeliers and brackets recommend themselves immediately to the discriminating home builder and decorator who seeks the proper crystal lighting effects.

Above Illustration

The chandelier illustrated carries our number 7140. Appropriate bracket each side to match is number 7141.

Inquiries invited through your dealer or interior decorator. A pamphlet illustrating various designs will be mailed on request.

Correspondence from decorators and architects will receive prompt attention

ARTHUR HARRISON & CO.

IMPORTERS

561 West Washington Boulevard

CHICAGO, U. S. A.

Building and Equipping Your Home

(Continued from page 105)



A heavily troweled stucco finish such as that on the home of Wharton Clay, Esq., Winnetka, Illinois, would be impossible to maintain permanently without reinforcement of the plastic finish. Courtesy of Milwaukee Corrugating Company

tion are concentrated in the angles, resulting in the familiar corner-cracks, are distributed over the metal fabric in such a manner as to minimize the danger of cracking.

Approximately 80 per cent. of the visible interior of a structure is wall or ceiling. Cracks are calamitous to itsappearance. This is one of the chief reasons why metal lathisregarded by many architects and engineers as the standard material for all buildings of high type.



Curved surfaces and odd-shaped walls present problems to plasterers which are solved by applying the wall finish over a base of welded steel fabric. Courtesy of the National Steel Fabric Company

Even where wood lath is used for economy's sake to cover the major wall-, ceiling-and partition-planes, metal lath should be accepted as the greatest long-run economy in at least five applications: 1, on ceilings of principal rooms; 2, to lap six inches on either side of wall and partition angles and around door bucks and window frames; 3, in back of wainscots and tile mantels; 4, across plumbing-pipes and heat-ducts; 5, on curved arches, coved ceilings and similar out-of-the-ordinary

(*Continued on page 124*)



Business offices in Toledo, Ohio, of which the reception room is illustrated, are entirely plastered over metal lath. Harry A. Wachter, architect. Courtesy of Youngstown Pressed Steel Co.

VOGUE

THE SPEAKER BEAUTIFUL



Vogue model illustrated, No. 8, $19.50

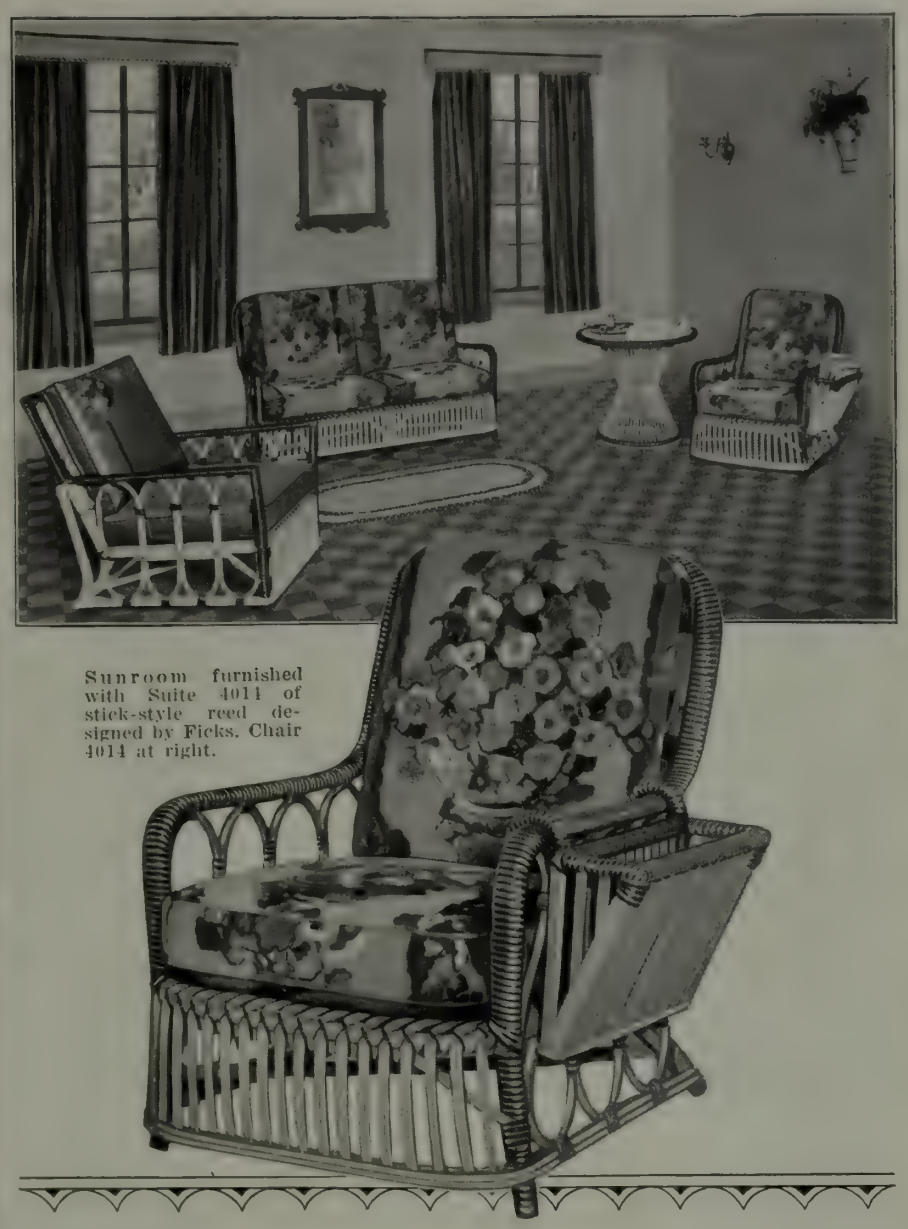
Vogue—the Only Speaker that Beautifies the Home

For the first time in radio history it is possible to own an efficient speaker that is truly beautiful.

Vogue Speakers possess a distinctive charm that enriches any home and fits into any plan of interior decoration. All women are impressed by the beauty of the Vogue and all men are pleased with its life-like, natural reproduction. Before you buy, see and hear a Vogue—let your eye and ear decide.

Four models, finished in rich brown crackle with carved grilles and bases and gold embossings, ranging from $19.50 to $55; slightly higher west of the Rockies.

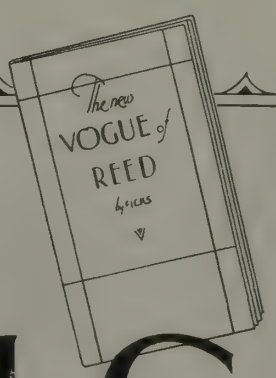
RICHARD T. DAVIS, *Inc.*, 5252 Broadway, CHICAGO



Sunroom furnished with Suite 4014 of stick-style reed designed by Ficks. Chair 4014 at right.

COMFORT

Lovers of comfort choose FICKS reed furniture. In addition, its smart upholsteries and artistic designs reveal a genuine appreciation of the modern spirit of colorful beauty in home decoration. Occasional pieces and complete suites are to be had in the stick-style reed (shown above) designed by FICKS.



Ask your dealer for this free booklet, or write Ficks Reed Co., 428 Findlay St., Cincinnati, O., or 396 Lexington Ave., New York City.

Woven Comfort

FICKS FURNITURE

For Christmas give a tapestry or petit-point bag



IN addition to fine tapestries, embroideries, and petit-point imported direct from my atelier in Vienna, I have a rich collection of Gobelins and Antiques from many of Austria's noble families. These precious fabrics, which may never be duplicated, are offered at most attractive prices.

Orders taken for all kinds of copies of antique Gobelins, handwoven or embroidered. We restore and mount antique brocades and ladies' bags. Piano covers, wall-hangs, pillows and a charming variety of subjects.

Correspondence invited. Ask for photos of some of our handsome petit-point bags, like illustration.

Ideal Christmas Gifts



LADIES' BAGS in finest Petit-Point. Designs following famous works of Art. (Correspondence invited.)

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Art treasures in needlecraft, embroideries and antiques



"When thou makest presents, let them be of such things as will last long."—FULLER

POTTERY in the days of old became a favorite medium for conveying compliments and good wishes. For more than a generation beautiful Roseville Pottery has been wonderfully esteemed by those who give and receive gifts of merit.

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At the season of the year when gift-giving reaches its height, you will choose the gift supreme if you choose something in Roseville Pottery. The leading stores have a variety of designs from which you can make a happy selection.

As a guide to gifts of charm, write for a copy of our booklet, "Pottery." It's free for the asking

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY

Building and Equipping Your Home

(*Continued from page 122*)

and unusual construction.

The experts—admittedly expert—of the metal lath manufacturers' association define four types of this material that are offered to owners and constructors:

Expanded metal lath—the kind that is slit and expanded into such form that there is no rib in the fabric.

Three-eighths inch rib lath—a combination of expanded metal lath and ribs of a total depth of about three-eighths of an inch measured from the top side of the lath to the top side of the rib.

Flat rib lath—an expanded metal lath in which there is a rib of a total depth of less than three-sixteenths of an inch.

Self-furring lath—so formed that portions of it extend from the face of the lath so that it is separated at least one-quarter of an inch from the background to which it is attached.

Besides these, a different type of plaster base may be considered as representative of the welded steel fabrics. It consists of a tough heavy fibre backing impregnated with a waterproofing compound that makes it damp-proof, insulating and sound-deadening, a layer of waterproofing substance, then another layer of fibre, and a web of rust-proof reinforcing steel attached to the backing by means of furring devices that allow the plaster to get completely under and around the steel wires. There are several types of metal lath with somewhat similar bituminous backings.

Details of metal lath construction will scarcely be of interest to owners of fine houses, but they should be familiar with one technicality—the weights of various types of the material to be used for various kinds of work. Expanded lath for partitions of standard construction should weigh not less than 2.5 pounds per square yard. Three-eighths inch rib lath over wide-spaced studs should weigh at least 2.5 or 3 pounds. The latter figure is correct, too, for flat-rib lath on wide-spaced studs.

Ceilings require a stronger, and consequently a heavier reinforcement. Expanded metal or flat-rib lath, where joists are spaced not more than 19½ inches apart, should weigh not less than 3 pounds. Three-eighths inch rib lath, for ceiling joists with a maximum spacing of 19½ inches and 24 inches on centers, should weigh not less than 3 and 3.5 pounds a square yard, respectively.

Metal lath and steel reinforcing fabric are of great interest in connection with the contemporary revival of stucco architecture. The rich color-and-texture effects possible with modern Portland cement stucco would attract many owners and designers of fine residences were it not for common conceptions as to the liability of the plastic material to crack.

Of itself, an inch- or inch-and-a-half slab of stucco has almost no structural strength. It bonds but slightly with the wood or masonry frame. A metal core embedded in it is necessary, not only to attach it to the wall, but also to give it strength to resist settlement strains, wind-racking and other stresses.

It frequently happens that the surface of a stucco wall "crazes" or develops minute cracks. Water lodges in them and, in case of cold weather, freezes, expands and opens up cracks. This process is responsible for serious breakings of the exterior slab and even for its loosening and falling off in large sheets. Proper metal reinforcement eliminates the danger of this and insures permanent beauty in the exterior of a home or other building surfaced with stucco.

These are the chief respects in which metal lath serves owners, designers and builders of residences of the better type. Its cost is slightly greater than that of wood lath; but, considering the saving of plaster it effects, and the durability and fire-safety of constructions that it assures, it has come during recent years to be recognized as a long-run economy and an incomparable improvement over the methods of the "jack-leg carpentry" period of American domestic architecture.

(EDITOR'S NOTE: *Questions relating to any building materials, method of construction, or household equipment, will be answered by the Building and Equipping Department of* ARTS AND DECORATION, *provided the inquiry is accompanied by stamped addressed envelope.)*

If You Want a Provençal House

(*Continued from page 44*)

with strappings sewn on criss-cross and a blue ruffle to fall over the side and bolster of the same. A small over-stuffed chair in terra cotta striped red and a blue draped dressing table of the percale with pleated ruffles of the net sewn on top. Dresden figures wired for lamps and a wood-framed mirror on the wall.

Bathroom. Walls painted in terra cotta, and blue tile with terra cotta door trim and a blue door painted a solid color and decorated with old French prints makes an attractive decorative scheme.



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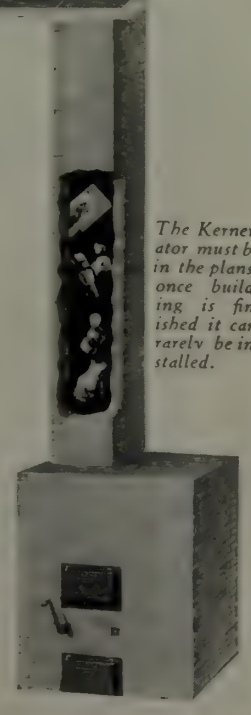


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Bells For Remembrance

Carillons: A Beautiful War Memorial

By GEORGE LYNCH

EVERY visitor to Bruges or Malines, or to the many towns in Northern France and little villages even in Normandy, is charmed by the sound of their "carillons" or even the simple bells that call the faithful to prayer and sound the Angelus thrice daily. Here where I write, the tones of the bells are sweet and low and mellow; on the stillness of these autumn evenings, they seem to rise like a vesper offering of incense, perfuming the air with music. The bells seem sending up a prayer, tempting even infidels to join.

In the little graveyard surrounding every one of these old churches, lie many very old and moss-grown graves, and, amongst them—in the place of honour—one new monument—in white stone stands out surmounted by the figure of a Poilu, each one bearing on its base the same inscription:

"Aux enfants de 'Blossville' "—"Veules-les-roses" or whatever the name of the little village or hamlet may be—"Morts pour la Patrie". Then in the order of the years in which they were killed their names, mostly names similar to those to be found on the old tombstones around.

A little hamlet in this Normandy offers, to my mind, the most exquisitely beautiful idea (for a war memorial) I have yet heard of. The biggest landowner lives in the old château, which looks out westward from the wooded heights above the village, across the sea. He is a veteran general of the Franco-German war, of seventy. He lost his only son, and two of his three grandsons in the Great War. In memory of the three he presented a set of bells to the village church which dates from 1620.

The bells are not large, but wonderfully sweet in tone. They are played—and excellently played—by a tenant of the old man's—the schoolmaster—who also lost a son in one of the first battles of the war. He is also the organist. The old general with white moustache and imperial, is a striking figure amongst the congregation every Sunday at the ten o'clock mass, standing nearly all the time, erect.

One evening when I had the pleasure of dining with him, he asked me to come out before we had reached the dessert—he never missed going out each evening, he said, "quand le soleil se couche". Taking his heavy stick, and donning the wide-brimmed hat he habitually wore, he led me out on to the terrace.

It was a glorious sunset—a huge pile of grey blue cloud hanging above the sea line, hid the sun itself, which shot shafts of light to enjewel feathery wisps of cloud high above, to the zenith, and lit up separate clouds, in line along the horizon, like a caravan of camels crossing the desert.

The surface of the sea was calm; but as aftermath of a south-westerly gale two days before, a solemn line of surf was falling heavily, every wave drawing in its breath, wearily, through the teeth of the shingle, the only sound that broke the vesper stillness. We watched the sun descend clear of the clouds, the orb just touching the horizon, and spreading an avenue of golden glory across the water to the strand below us. At that moment the sound of the carillon from the little church reached our ears—some simple and plaintive melody, strange to me but the General told me it was an old chanson of Normandy. Others rather similar followed, while we watched the sun sinking slowly into the sea. Just then in silver tones the bells sang out the divine melody of Chopin's Funeral March. Never had I heard it sound with such exquisite a tenderness of passionate grief. Surely for bells it was composed.

"In every tone that music breathes
In the rustling of the trembling
leaves
Thy voice—
Softly telling we shall meet again,
Far from this world of mortal
pain—
To rest—to rest."

The old man was leaning heavily on his stick. Without moving, he asked in a low voice: *"Quelle date —aujourd'hui?"*

I told him.

The last note of the melody died away hushfully on the still air.

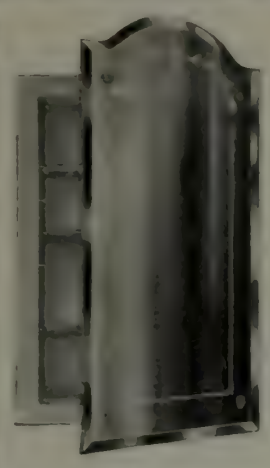
A glorious *rayon veri* hung above the grave of the sun.

A long pause—and then in crystal tones across the valley rang out the paen of the *Marseillaise:*

"Alons enfants de la patrie
Le jour de gloire est arrive".

The serried clouds above, seemed giving answer over the tinted fields of newly gathered corn below, over the teeming orchards, the round topped tree clumps and thatched cottages, nestling in their rose gardens, all picturing the glory that is France.

The General had bared his head and was standing erect. Glancing sideways, I saw a trickling tear hiding itself in his white moustache. As we returned he told me it was the anniversary of the day the organist's son had been killed in action for the glory of France.



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Under Cover

(Continued from page 112)

For nothing quite so thoroughly shuts out the world as a hedge of boxwood. Happy Mr. Lewis!

ANTIQUES AND THEIR HISTORY. *By L. J. Buckley. (Distributed by L. J. Buckley.)*

This book contains articles on French, English and American furniture beginning at 1600 through to 1850; also articles on colored prints, iron, brass, needlepoint, samplers and china. Now, what interested me most in this book is a history of flasks and their values. Profusely illustrated, but not enough flasks on view to suit me.

NEW BACKGROUNDS FOR A NEW AGE. *By Edwin Avery Park. Illustrated With Line Drawings and Photographs. (Harcourt, Brace & Co.)*

It is of a gradual change, of the emergence of new backgrounds for a new age, that Mr. Park writes. In addition to chapters of general interest the author treats of modern American decorators and craftsmen, American esthetics, the new beauty, possibilities in decoration, etc. His book is for any one interested in decorating, furnishing, or building a home, and it is an exploration into developments in applied arts unknown to the average person. Artists, decorators and shops are named, and the book is copiously illustrated from modern sources. A superb book.

THE PRACTICAL BOOK OF DECORATIVE WALL TREATMENTS. *By Nancy V. McClelland. (J. B. Lippincott Company.)*

All about walls made fascinating to the eye, with many colored plates among the endless illustrations that accompany the enthusiastic text. The author decrees an end to the plain plaster wall and the panelled wall. Decorations are suggested from all times. I'm strong for it personally if I could get a Renoir or a Turner or a Fantin-Latour to come and do the job by 'phone. I've seen some wall work by Robert W. Chanler that was intriguing, and I have seen some by—well, never mind—that was—well, never mind also! But this book is a lure for those contemplating wall treatments.

EARLY AMERICAN FURNITURE. *By Charles O. Cornelius (The Century Co.)*

This is an authoritative study of the best work of the early American craftsmen by the associate curator of American art in the Metropolitan Museum. In addition to presenting a history of furniture designers in this country from the earliest settlements, Mr. Cornelius defines the characteristic features of true antiques. This is a valuable book for all collectors of Americana.

AN ENCYCLOPAEDIA OF ENGLISH FURNITURE. *By Oliver Brackett. (Robert M. McBride Company.)*

This is a large book of plates, with an informing introduction by Mr. Brackett. From Gothic times to the middle of the nineteenth century. Historic homes, famous private collections, rare books and manuscripts have been ransacked for material, representative but unstereotyped, covering every important period of English furniture. It exhibits in chronological sequence the household fittings used under the Plantagenets, Tudors, Stuarts and the four Georges.

EARLY AMERICAN WALL PAINTINGS. *By Edward B. Allen. (Yale University Press.)*

There is here reproduced in beautiful plates the way our ancestors decorated their walls from 1710 to 1850. This being the second book on the subject I have seen this month, it looks as though plaster and wall paper were indeed on the toboggan. This is a stimulating book.

THE SMALLER AMERICAN HOUSE. *By Ethel B. Power. (Little, Brown & Co.)*

The author, being the editor of *The Home Beautiful*, is of course an authority on this subject. Illustrating with photographs and plans, the author here describes fifty-five houses, all of them chosen with three factors in mind—newness, cheapness (most of them probably cost from $18,000 to $25,000), and architectural merit. Although picked without regard to locality, style or material other than an attempt to obtain variety, actually they are representative of the work of some of the best architects of the country and express the complete range of architectural types that the different sections have developed.

TRANSFORMATIONS. *By Roger Fry. (Brentano's.)*

These critical and speculative essays on art are worthy of more space than I am allotted here. By the word "transformations" is suggested all those "various transmutations which forms undergo in becoming parts of aesthetic constructions." The author discusses aesthetics, art and the State, culture and snobbism, Chinese art, Fra Bartolommeo, Sargent, Van Gogh and Seurat. Mr. Fry digs deep and is no philistine. A book for painters. Superbly made and illustrated.

THE PRACTICAL DECORATION OF FURNITURE. *B. H. Shapland. (Payson and Clarke.)*

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(Continued on page 130)

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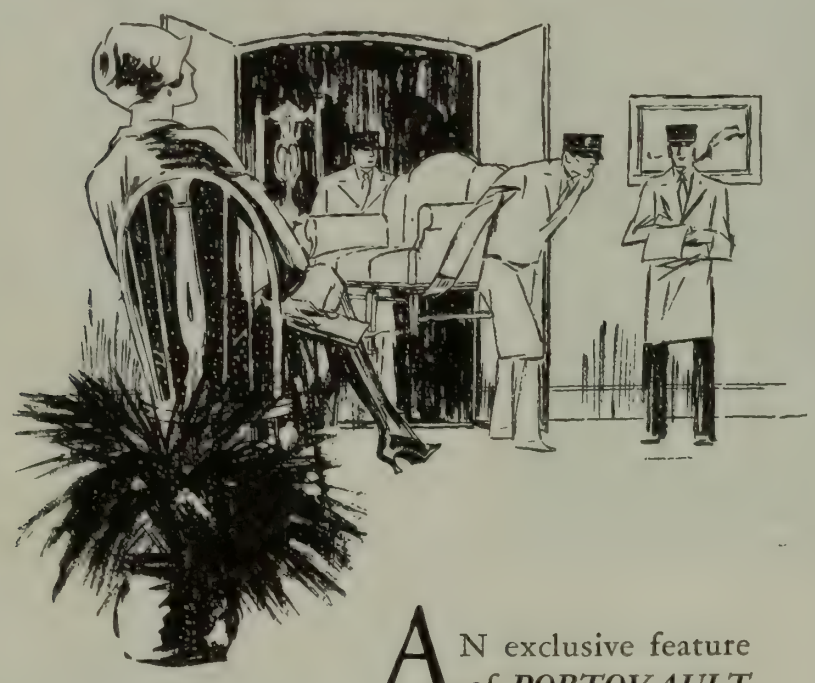
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Under Cover

(Continued from page 128)

which will constitute a complete encyclopedia of every type of decorative design. Each section is prefaced by a short history of the subject together with a description of technique, past and present, including modern and mechanical methods. Profusely illustrated.

THREE ESSAYS IN METHOD. *By Bernard Berenson (Oxford University Press, American Branch.)*

The three articles that compose this profusely illustrated book are "essays in method, not essays on method," says the author. The first essay is about nine pictures in search of an author, the second is all about neglected altar-pieces of Botticelli, the third about "a possible and an impossible Antonello de Messina." Another book for the Elect. The plates are good.

A HISTORY OF ARCHITECTURE. *By A. D. F. Hamlin. (Longmans, Green & Co.)*

This is a valuable illustrated text-book done with the broadest possible strokes.

HAND-MADE RUGS. *By Ella Shannon Bowles. Illustrated. (Little, Brown & Co.)*

Not only does the author touch on the history, types and colors of each sort of rug, but she carefully describes the methods of making them.

FORMAL DESIGN IN LANDSCAPE ARCHITECTURE. *By Frank A. Waugh. (Orange Judd Publishing Co.)*

In this book no attempt has been made to present the history of formal gardening. Mr. Waugh has found it more profitable to inquire what this art of formal gardening means to America. He has stated the matter in the simplest possible way, and the book ought to be in the hands of all those who love the garden.

THE PRACTICAL BOOK OF AMERICAN ANTIQUES. *By H. Eberlein and A. McClure. (J. B. Lippincott Company.)*

This is a complete account of our Colonial craftsmanship in iron, gold, pewter, glass, copper, silver, &c. It is for amateurs, professionals and collectors. There are 248 illustrations in the book.

OTHER WORTH-WHILE BOOKS

"Landmarks in Nineteenth Century Painting," by Clive Bell. (Harcourt, Brace & Company.) Stimulating and popular:—"John Sargent," by Evan Charteris. (Charles Scribner's Sons.) Interesting but not too brilliant:—"Manual for Small Museums," by Laurence V. Coleman. (Putnam.) For those thinking of founding museums:—"The Art in Painting," by Albert O. C. Barnes. (Harcourt, Brace & Co.) Illustrated:—The psychology of painting, stimula-

(Continued on page 132)



"Little Goddess of Happiness" by Harriett Frishmuth, A.N.A.

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" 1	Thur.	noon	*Dresden*	Bremen: Plymouth, Cherbourg
" 1	Thur.	noon	*Helig Olav*	Copenhagen: Oslo
" 2	Fri.		*Byron*	Piraeus: Boston, Patras
" 3	Sat.	noon	*Caledonia*	Glasgow: Londonderry
" 3	Sat.	11.30 a.m.	*Celtic*	Liverpool: Cobh
" 3	Sat.	1.a.m.	*Pennland*	Antwerp: Halifax, Cherbourg
" 3	Sat.	10 a.m.	*Minnetonka*	London: Cherbourg
" 3	Sat.	11 a.m.	*Stockholm*	Gothenburg: Halifax
" 3	Sat.	12.10 a.m.	*Carinthia*	Mediterranean Cruise
" 3	Sat.	11 a.m.	*Aurania*	Liverpool: Cobh
" 3	Sat.	noon	*Antonia*	London: Halifax, Plymouth, Havre
" 3	Sat.	11 a.m.	*Veendam*	Rotterdam: Plymouth, Boulogne
" 6	Tues.	noon	*Bergensfjord*	Oslo: Stavanger, Bergen
" 6	Tues.	noon	*Guiseppe Verdi*	Genoa: Boston, Palermo, Naples
" 6	Tues.	10 a.m.	*Cleveland*	Hamburg: Cobh, Cherbourg
" 7	Wed.	Midnight	*Aquitania*	Southampton: Cherbourg
" 7	Wed.	1 a.m.	*Leviathan*	Southampton: Cherbourg
" 7	Wed.	noon	*Frederick VIII*	Copenhagen: Halifax, Oslo
" 7	Wed.	11 a.m.	*Sussex*	Havre: Direct
" 8	Thur.	9.30 a.m.	*Muenchen*	Bremen: Galway, Cherbourg
" 8	Thur.	11 a.m.	*Pres. Wilson*	Trieste: Boston, Lisb., Pal., Nap.
" 9	Fri.	11 a.m.	*Gripsholm*	Gothenburg: Direct
" 9	Fri.		*Olympic*	Southampton: Cherbourg
" 9	Fri.	11 p.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 9	Fri.	11 p.m.	*Republic*	Bremen: Boston, Cobh, Ply., Cher.
" 10	Sat.	noon	*Conte Rosso*	Genoa: Gibraltar, Naples
" 10	Sat.	11 a.m.	*Roussillon*	Bordeaux: Vigo
" 10	Sat.	1 a.m.	*Ile de France*	Havre: Plymouth
" 10	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 10	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 10	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 10	Sat.	10 a.m.	*Estonia*	Danzig: Copenhagen
" 10	Sat.		*Berlin*	Bremen: Plymouth, Cherbourg
" 10	Sat.	noon	*Ascania*	London: Halifax, Plymouth, Havre
" 10	Sat.	10 a.m.	*Andania*	Liverpool: Boston, Cobh
" 10	Sat.	11.30 a.m.	*Devonian*	Antwerp: Direct
" 10	Sat.	11 a.m.	*Veendam*	Rotterdam: Plymouth, Boulogne
" 13	Tues.	noon	*Roma*	Genoa: Naples
" 13	Tues.	3 p.m.	*Asia*	Marseilles: Pro., Az., Alg., Pir., Sal. Co.
" 13	Tues.	10 a.m.	*Westphalia*	Hamburg: Boston, Cobh
" 14	Wed.	Midnight	*Berengaria*	Southampton: Cherbourg
" 14	Wed.	1 a.m.	*Belgenland*	World Cruise
" 14	Wed.	11 p.m.	*Pres. Roosevelt*	Bremen: Plymouth, Cherbourg
" 15	Thur.	11 a.m.	*Samaria*	Liverpool: Cobh
" 16	Fri.	1 a.m.	*Paris*	Havre: Plymouth
" 17	Sat.	noon	*Alaunia*	London: Plymouth, Havre
" 17	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 17	Sat.	noon	*Patria*	Marseilles: Bos., Az., Lisb., Pal., Np.
" 17	Sat.	10 a.m.	*Minnewaska*	London: Cherbourg
" 19	Mon.		*Manuel Calvo*	Barcelona: Cadiz
" 20	Tues.		*Bremen*	Bremen: Cobh, Cherbourg
" 22	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 22	Thur.		*Alfonso XIII*	Bilboa: Coruna, Gijon, Santander
" 24	Sat.		*Majestic*	Southampton: Cherbourg
" 24	Sat.	11.30 a.m.	*Winnefredian*	Antwerp: Direct
" 24	Sat.	noon	*Letitia*	Glasgow: Londonderry
" 24	Sat.	noon	*Lancastria*	London: Halifax, Plymouth, Havre
" 24	Sat.	11.30 a.m.	*Calgaric*	Liverpool: Direct
" 24	Sat.	1 a.m.	*Minnesota*	London: Boulogne
" 27	Tues.	10 a.m.	*Thuringia*	Hamburg: Boston, Cobh
" 27	Tues.	11 a.m.	*De Grasse*	Havre: Direct
" 29	Thur.	noon	*Colombo*	Special Winter Voyage
" 29	Thur.	11 a. m.	*La Bourdonnais*	Vigo: Bordeaux
" 29	Thur.	12.01 a.m.	*New York*	Hamburg: Cherbourg, Southampton
" 30	Fri.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 31	Sat.	11 a.m.	*Drottningholm*	Gothenburg: Halifax
" 31	Sat.	10 a.m.	*Minnetonka*	London: Cherbourg
" 31	Sat.	11 a.m.	*Scythia*	Liverpool: Cobh
" 31	Sat.	noon	*Tuscania*	London: Plymouth, Havre
" 31	Sat.		*Dresden*	Bremen: Cobh, Cherbourg
" 31	Sat.	1 a.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 31	Sat.	11.30 a.m.	*Albertic*	Liverpool: Boston, Cobh

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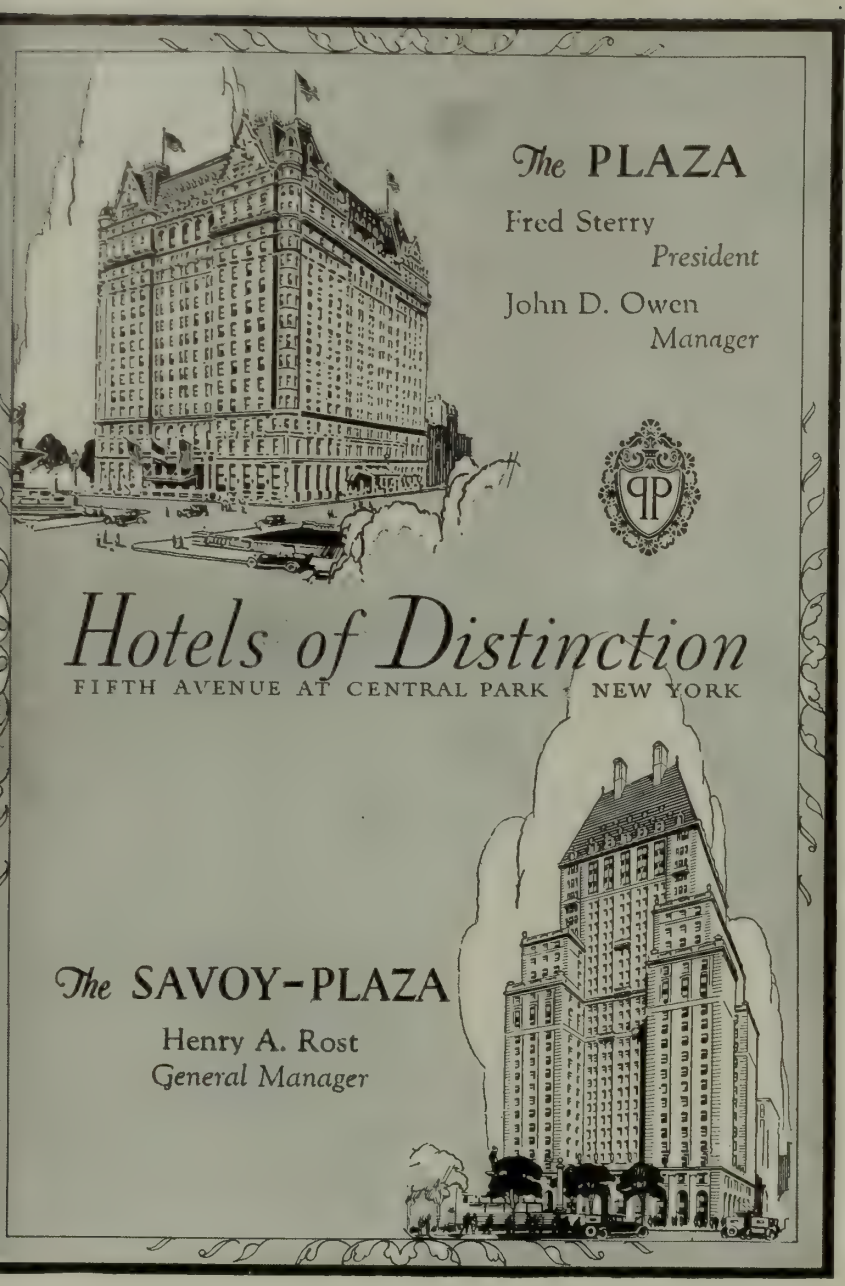
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(Continued from page 130)

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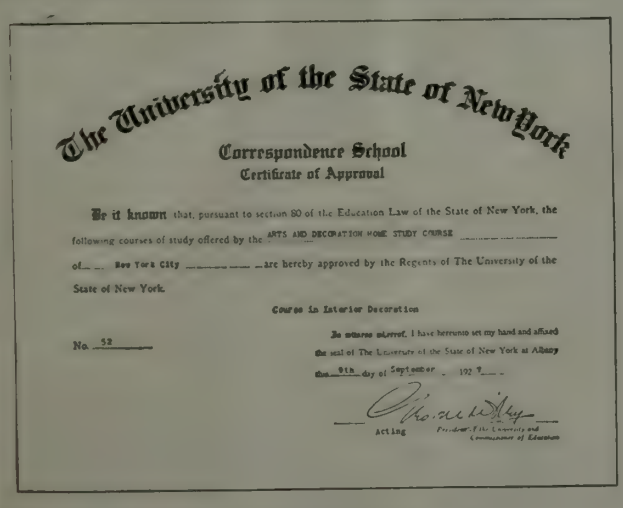
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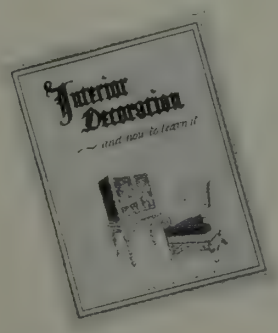
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